

# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MARCH 26, 1927.

*The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.*



## LYNCHING IN CHINA: AN INFURIATED CROWD AT HANGCHOW BEATING TO DEATH A NORTHERN SOLDIER OF SUN CHUAN-FANG'S RETREATING ARMY, IN VENGEANCE FOR LOOTING.

After the Cantonese victory last month over the Northern army of Marshal Sun Chuan-fang, near Hangchow, the Northerners evacuated that city and the Cantonese came in. We have just received from a correspondent there a very interesting set of photographs showing scenes during the evacuation, including that illustrated above. Most of the defeated Northern troops left Hangchow by train on

February 17, but several thousands had to remain there overnight, and next day, finding there were no more trains, they proceeded to loot and pillage. A crowd of infuriated townspeople is here seen lynching one of the stragglers of the retreating army, who was beaten to death. Photographs of various other incidents appear on two later pages, along with our correspondent's description of what he saw.





By G. K. CHESTERTON.

THE English people have a peculiar appetite for paradox. I suppose such a statement will itself be called a paradox; for the phrase is commonly applied, for some reason or other, not to Englishmen generally, but to the one sad and solitary Englishman who bears alone, in this column, the doom or judgment upon his race. Both he and his race, however, remain reasonably cheerful under it; and, though it is rather a bore to be called paradoxical, it is rather a compliment to be recognised as national. Nevertheless, there are shades of variety, and the mad Englishman may wear his wild rose with a difference. The curious thing about the representative Englishman of the last few centuries is that he instinctively pursued the wildest paradox and then accepted it as a solid truism. He said he was hard-headed, and stood on his head to prove it.

For instance, saying: "We may not understand political theories, but our constitution works well in practice," is a piece of wild paradox and only loved as such, like a nonsense rhyme of Lear or Lewis Carroll. It is exactly like saying: "We cannot add up figures correctly; we are quite content if the result comes out right." It is like saying: "It is true that we got the wrong longitude and the wrong latitude; but what does that matter, when it means that we find the place we are looking for?" There is no answer to this beautiful nonsense, except to say that we do not get the right result or find the right place, except in the Great Gromboolian Plain or the Land Where the Jumbies Live. But it is a beautiful land to live in, and it is remarkably like England. Of course, anything in England that was really practical was achieved in spite of neglecting the theoretical, and not because of it. But anything in England that was poetical, as distinct from practical, really did owe something to this taste for paradox. In this sense the other name of England is Elfland. From this spirit comes all that quaintness in the names of places or in the very plan of towns which is so delightful a feature of England and which is now being steadily destroyed by the invasion of America.

Even in the nonsense rhymes to which I have referred, there is a constant unconscious groping after this native tradition. Not for nothing did even the nonsense rhymers bear a name out of ancient British legend and literature; so that the merry madman was a sort of parody of the melancholy madman. One might almost write another grim and grotesque scene of madness, of the meeting between the tragic Lear and the comic Lear. But both are full of that quality of quaintness; that quality that prevents the tragic hero, even when he is most tragic, from being entirely heroic; or, at any rate, from being entirely classic. The height from which King Lear looks dizzily down is not a mountain or a Tower of Babel, but only one of those chalk cliffs that are to us the white walls of home. And when the nonsense rhymers invent a nonsense place and call it The Chankly Bore, we feel by the very sound of it that it might be in Sussex.

Or, again, there is nothing but paradox in the whole legend of the Strong Silent Man, as in the legend of the Dong with the Luminous Nose. Indeed, I remember suggesting that historical students may some day explain the inexplicable lyric by calling it a contemporary satire on Oliver Cromwell, who was jeered at in his own time for having a red nose,

and revered in our time, far less reasonably, for being a Strong Silent Man. As a matter of fact, he may have been strong, but he was the very reverse of

*Owing to necessities of going to press, the Grand National is not illustrated in this number, but will be dealt with fully in the next.*

silent. He talked a great deal; and that is one of the things that makes me think there was really something in him. But anyhow, it is nonsense to

really is in the right; such as his being shy, his being born deaf and dumb, his being gagged by burglars and left alone in the coal-cellar, his being entrusted with a secret, or his being afflicted with a stammer. But these are exceptions. There may be strong silent men, as there may be strong deaf men, or strong short-sighted men. But deafness does not strengthen anybody; nor does strength in itself obscure the eyesight. The truth is that the whole of this notion is, if not entirely nonsensical, at least entirely poetical. The fancy fascinates the English temper, because there is in it a purely romantic effect of transition and surprise. It is obvious that it makes a better story, and especially a better play, if the quiet man in the corner suddenly takes the centre of the stage and reveals the secret of the drama.

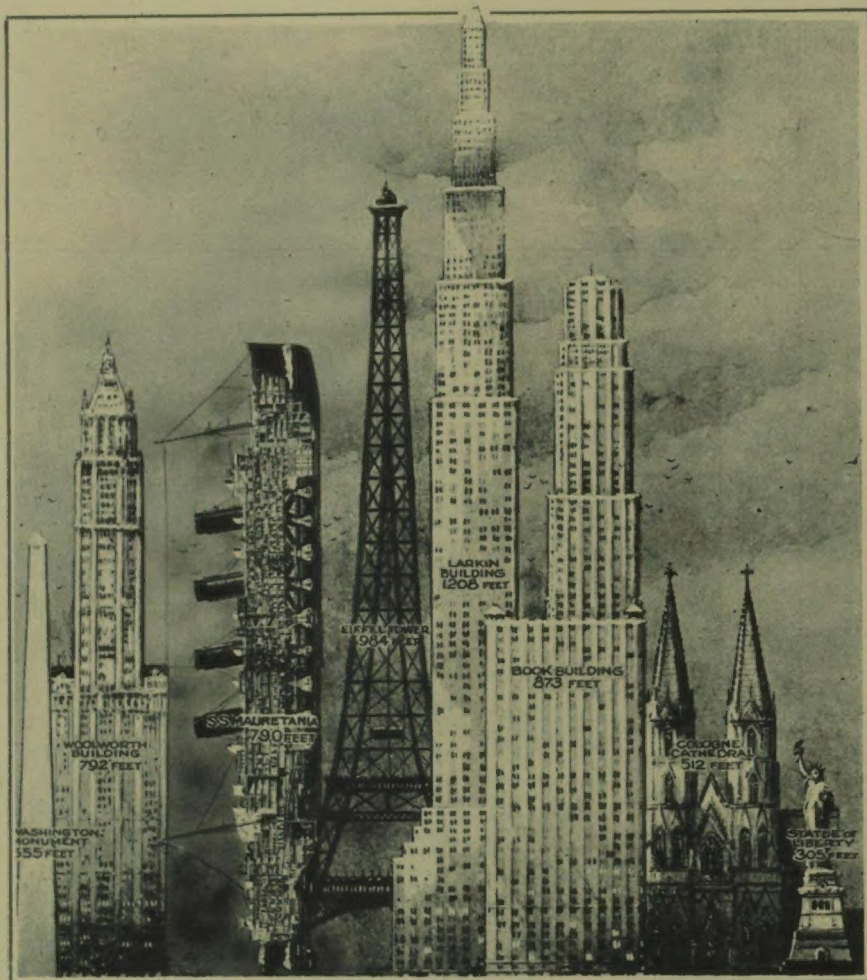
It is not unnatural that the nation which produced the greatest of dramatists should have a taste for such effects of drama.

What is curious about the English psychology is this; that it has this purely artistic appetite and then persuades itself that it is practical. The notion of the vainglorious person, with his heart on his sleeve, defeated by the strong man, who has something more valuable up his sleeve, is a story that had been the foundation of a hundred farces and fanciful comedies and romantic melodramas before it was made the basis of a scientific theory of races or a scheme of the British Constitution. The strong silent gentleman had been in all sorts of shoddy or shabby theatrical parts; he had been the good brother and the bad baronet and the stranger and the first walking gentleman, and even Charles's Friend, before it was discovered by science that he was the Nordic man and the sane and practical Anglo-Saxon.

In other words, we have as a nation got our ideas out of novels and plays and poetical romances, much more than out of economic text-books or even commercial ledgers. That sort of fiction is naturally full of paradox; or, in other words, full of surprise. It is the whole point of a fairy-tale to say that the fool found a windfall of amazing good fortune. Therefore we said that a politician who did not think about politics would somehow or other muddle through. It is the whole point of a melodrama that the man whose lips have been sealed until the last moment comes forward and declares the innocence of the heroine or the hiding-place of the will. Therefore we said that any politician who was incompetent to speak must always be competent to act.

All this belongs to a world of wild and yet subtle inversion with which I can sympathise; which, in its proper place, I am even prepared to defend.

But practical politics is not its proper place; and our politics have not been more practical for following only this flying gleam of paradox. In this matter we really do need a little more of the iron common-sense of the Latins, who know that schemes and systems are made with logic, just as machines and engines are made with mathematics. Just as they know that two and two make four, so they know that thinking is really necessary to speaking and speaking is really necessary to acting. There is really something to be said for platitudes and plain intellectual processes; and the French peasant has remained very invincible in his own kitchen garden by dint of knowing how many beans make five. But it takes all sorts to make a world; and France has not produced Shakespeare or a nonsense rhyme.



THE LONG AND THE HIGH OF IT: THE LENGTH OF THE S.S. "MAURETANIA" COMPARED WITH THE HEIGHTS OF NEW YORK SKYSCRAPERS, THE EIFFEL TOWER, AND OTHER FAMOUS STRUCTURES.

The famous Cunard liner "Mauretania," of which we give in this number a four-page drawing in diagram showing her interior arrangements, is 790 ft. long. It is interesting to compare the ship's length—set up on end as above—with the heights of the various great buildings and structures shown alongside it. If placed upright, it will be seen, the "Mauretania" would be almost as high as the Woolworth Building in New York, though less than the Larkin Tower there, the Book Building at Detroit, and the Eiffel Tower in Paris. At the same time the ship would overtop the Washington Monument, dwarf Cologne Cathedral, and make the Statue of Liberty in New York Harbour look very small.—[By Courtesy of the "Scientific American" (adapted).]

assume that a man must have something in him merely because you cannot get anything out of him. It is a pure paradox itself. The natural and sensible assumption would be that a man who has anything to say will want to say it. And, nine times out of ten, anybody who really has anything to say does want to say it. He would be rather an unpleasant fellow if he did not. Indeed, he would be not much more reputable than a miser. It is no more admirable to have valuable suggestions to make and not put them into circulation than it is to have valuable coin of the realm and keep it stuffed into a greasy old stocking.

Of course, it is quite true that various accidents or conditions may keep a worthy man silent when he



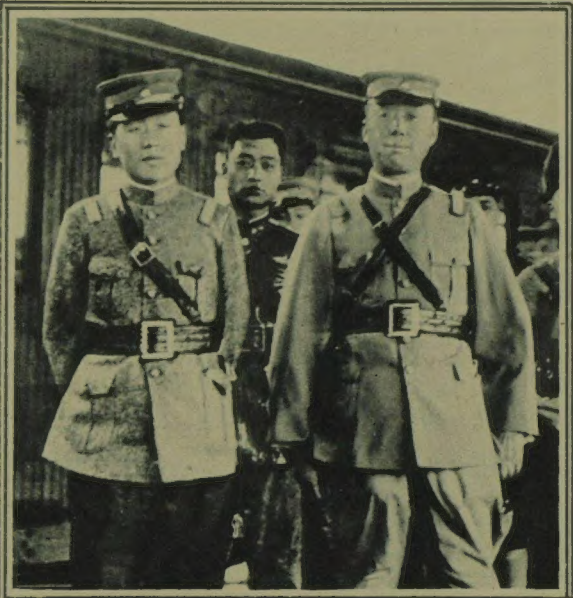
## IN THE CITY THAT FELL ON MARCH 21: SCENES AT SHANGHAI.



THE ARRIVAL OF THE SUFFOLKS AT SHANGHAI: MARCHING ALONG THE BUND, HEADED BY THEIR BAND—SHOWING (IN RIGHT BACKGROUND) THE FORMER RUSSIAN IMPERIAL CONSULATE, NOW OCCUPIED BY SOVIET EMISSARIES.



INDIAN TROOPS AMONG WHOM THE FIRST BRITISH CASUALTIES OCCURRED AT SHANGHAI ON THE CAPTURE OF THE NATIVE CITY BY THE SOUTHERN IRREGULARS: PUNJABIS MARCHING THROUGH THE SETTLEMENT.



THE SHANTUNG COMMANDER AT SHANGHAI SAID TO HAVE MADE TERMS WITH THE CANTONESE: PI SHU-CHEN (LEFT), WITH HIS CHIEF OF STAFF.



NORTHERN CHINESE SOLDIERS AT SHANGHAI SEARCHING A PEDESTRIAN FOR REVOLUTIONARY LEAFLETS, THE FINDING OF WHICH WOULD MEAN INSTANT EXECUTION.



MR. O'MALLEY (RIGHT) THE BRITISH DIPLOMATIC REPRESENTATIVE, WITH H.M. CONSUL-GENERAL AT SHANGHAI, ON A BOAT LYING OFF THE BUND.



THE SHELLING OF THE FRENCH CONCESSION AT SHANGHAI BY A CHINESE GUN-BOAT ON FEBRUARY 22: ONE OF THE CASUALTIES—A WOUNDED CIVILIAN BEING REMOVED BY A CHINESE AMBULANCE.



ALL WITH UMBRELLAS, ESSENTIAL ITEMS IN A CHINESE SOLDIER'S EQUIPMENT: GUARDS POSTED BESIDE GENERAL PI SHU-CHEN'S TRAIN AT SHANGHAI.

The capture of the Chinese city at Shanghai by the Cantonese, announced on March 21, brought matters to a head in the long-awaited crisis, and a general feeling of thankfulness prevailed in the International Settlement that the British Defence Force was there to prevent a repetition of the proceedings at Hankow. The first reports of the fall of Shanghai stated that a general strike had begun, accompanied by rioting, and that the Chinese police were stoned and had fired on the mob. There were two casualties among the Indian troops in the British force. One Punjabi soldier was killed and another wounded on a road outside



EFFECTS OF THE CHINESE NAVAL BOMBARDMENT OF THE FRENCH CONCESSION, A "PRO-RED" ATTEMPT TO PROVOKE RETALIATION: A HOUSE WRECKED BY SHELLS.

the Settlement but on Settlement property. A few shells fell in the French Concession. The previous bombardment of the French Concession, by Chinese war-ships on February 22, was described as "a deliberate act of provocation ordered by two Chinese gun-boat captains in the pay of the 'Red' Southern Army with the intention of inducing the foreign defence force to reply." The Suffolks landed at Shanghai on February 22. Mr. Owen O'Malley is Acting Counsellor of the British Legation in Peking. Further photographs from China appear on later pages.



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



PRINCESS MARY AS COLONEL-IN-CHIEF OF THE ROYAL SCOTS: HER ROYAL HIGHNESS AT THE OPENING OF THE MEMORIAL GATEWAY AT THE REGIMENTAL DEPOT AT GLENCORSE.



COMMEMORATING THE TWO-HUNDREDTH ANNIVERSARY OF THE DEATH OF SIR ISAAC NEWTON: SIR J. J. THOMSON VISITING NEWTON'S BIRTHPLACE AT WOOLSTHORPE.



COMPARING HIS IMPRESSIONS WITH HIS "LOCOMOTIVE" MUSIC, "PACIFIC 231": MR. HONEGGER TRAVELS ON A L.N.E.R. ENGINE.



THE MOST DISCUSSED OF BABIES: PRINCESS ELIZABETH, DAUGHTER OF THE DUKE AND DUCHESS OF YORK, OUT FOR A DRIVE.



VISITING THE HEADQUARTERS AND WAREHOUSES OF THE NAVY, ARMY, AND AIR FORCE INSTITUTES: H.R.H. THE PRINCE OF WALES.



CONGRATULATING KING FUAD ON OPENING AN AIR SERVICE TO LINK FIVE COUNTRIES: LORD LLOYD AT THE NAMING OF THE "CITY OF CAIRO."

As Colonel-in-Chief of the Royal Scots, Princess Mary Viscountess Lascelles opened the memorial gateway at the regimental dépôt at Glencorse on March 18. Before that she had inspected the Scottish National War Memorial Shrine in Edinburgh. At the opening of the gateway she said: "May all who pass under this gateway on the threshold of their career learn how best to devote themselves to the service of their country and their regiment. May those who go out to join their battalion remember the deeds done in the Great War by those Royal Scots whose fame is commemorated by these gates."—The Newton Bicentenary celebrations at Grantham ended on March 20. On the 19th a pilgrimage was



THE KING AND QUEEN OF DENMARK VISITING THE GERMAN EX-CROWN PRINCE AT POTSDAM.

Prince Louis Ferdinand of Prussia, the Grand Duke of Mecklenburg, Princess Sigismund of Prussia, the German ex-Crown Princess, the Queen of Denmark, the Grand Duchess of Mecklenburg, the German ex-Crown Prince, Prince William of Prussia, the King of Denmark, and Prince Frederick of Prussia (l. to r.).

made to his birthplace at Woolsthorpe, after a meeting in the old school of the King's Grammar School at Grantham, where he received his earlier education.—"Pacific 231," a Symphonic Movement, was conducted by the composer, Arthur Honegger, at the B.B.C. National Concert at the Albert Hall, on March 17. The "locomotive" music aroused interest and criticism.—The Prince of Wales recently visited the Headquarters and Warehouses of the Navy, Army, and Air Force Institutes in Upper Kennington Lane.—King Fuad named the De Havilland "Hercules" biplane, "City of Cairo," at the Heliopolis Aerodrome on March 3. Lord Lloyd, the High Commissioner, made a congratulatory speech.



# THE DUKE AND DUCHESS OF YORK MEET NEPTUNE AND VISIT FIJI.

PHOTOGRAPHS BY I.B., AND N.P.A. OFFICIAL SUPPLIED BY C.N.



SINCE RECOVERED FROM ILLNESS IN NEW ZEALAND: THE DUCHESS OF YORK, WITH THE DUKE AND SIR EYRE HUTSON (ON LEFT), GOVERNOR OF FIJI, AFTER LANDING FROM THE "RENOWN" AT SUVA.



THE DUCHESS GREETS THE FIJIAN CHIEF, RATU POPI, ARRAYED IN ALL HIS GLORY, WITH A NECKLACE OF WHALES' TEETH: A PICTURESQUE INCIDENT OF THE NATIVE RECEPTION AT SUVA.



KING NEPTUNE COMES ABOARD: INVESTING THE DUCHESS WITH THE ORDER OF THE GOLDEN MERMAID ON CROSSING THE LINE.



THE DUKE AND DUCHESS AT THE NATIVE RECEPTION HELD IN FIJI: THE PAVILION AT SUVA, WITH A DOUBLE CANOE PRESENTED IN HONOUR OF THE DUCHESS.



THE DUKE BEING LATHERED AND SHAVED BEFORE DUCKING: THE TRADITIONAL RITES ON CROSSING THE LINE.



FIJIAN MIXING KAVA (OF WHICH THE DUKE OF YORK PARTOOK) MADE FROM THE YANGONA SHRUB, THAT BRINGS A CHIEF NEARER TO HIS PEOPLE.

The Duke of York left Dunedin on March 20, while the Duchess, who had been resting after her illness at Wellington, embarked there on the same date in the "Renown" for Stewart Island. She was then fortunately quite well again. Our photographs, of course, illustrate earlier scenes of the tour, before the arrival in New Zealand. When the "Renown" crossed the Line, Neptune's Herald came aboard, and inviting the Duke and Duchess to attend the Court, said: "Now is the winter of our discontent made glorious summer by this son of York." Neptune's Court was held on February 1, when the Duke and Captain Sullivan were initiated simultaneously with the customary rites, to which they did not



DENOTING THE SPONTANEOUS GIFT OF THE PRODUCTS OF THE SOIL TO THEIR PARAMOUNT CHIEF: A YANGONA ROOT PRESENTED BY FIJIAN TO THE DUKE.

submit without a struggle. Neptune invested the Duchess with the Order of the Golden Mermaid, and she photographed the Duke when he was ducked in the bath. On February 17 the "Renown" reached Suva, in Fiji, where a great native reception took place. A sperm-whale tooth was presented to the Duke and Duchess by Ratu Popi Seniloli, grandson of the late King Cakobau, and nominal head of all the Fijians. This was followed by the women's welcome of the Duchess, in whose honour a double canoe was presented, and the yangona ceremony, in which a chief is brought nearer to his people by drinking the sacred kava made from the yangona shrub. The Duke and Sir Eyre Hutson tasted it.



## The Spring Novels: A Reviewer's Harvest.

THE spring novels of 1927 are strong in numbers, and cover a wide field. The older novelists are holding their own in breadth of vision and play of imagination, while the younger ones are pressing them close in excellence of technique. It is quite unnecessary to read a slovenly piece of fiction in these days: there are so many well-written ones.



MR. BEVERLEY NICHOLS,  
AUTHOR OF "CRAZY PAVEMENTS."

Photograph by Foulsham and Banfield.

Joseph Hergesheimer maintains his magnificent standard in "Tampico" (Heinemann; 7s. 6d.). You feel the reserve there is in him. He knows more than he sets down, deeply though his story dredges the enigmatical heart of man. The affair of the lover, the woman, and the husband, and the grapple of the big oil speculators are interwoven in "Tampico." Their background is the infinitely disordered Mexico, with its bandits and the dazzle of the sun. It is a masterly book. So, but with more familiar colouring, are "The Tapestry" (Collins; 7s. 6d.), by J. D. Beresford, and "The Case of Bevan Yorke" (Benn; 7s. 6d.), by W. B. Maxwell. Mr. Beresford is admirable in "The Tapestry," though we found its mystic symbolism rather obscure. The pattern of life for John, the nobody's child, was chaotic; he is left occupied on the orderly design of the tapestry the old ladies have left behind them, and you can make of that what you will. "The Case of Bevan Yorke" deals with a three-cornered problem. It is not an unusual one in itself; it is the fine handling of it by Mr. Maxwell that raises it to distinction. In "Doomsday" (Cassell; 7s. 6d.), Warwick Deeping has been at his strongest, and his people, in a Sussex setting, are old farm against bungalow town. "This Generation" (Allen and Unwin; 7s. 6d.), again, reveals a home county under the hand of the despoiler.



MR. J. D. BERESFORD,  
AUTHOR OF "THE TAPESTRY."

Photograph by Hoppé.

L. W. Vedrenne regards with obvious sympathy the rise of the new suburb and the young men who develop it. They are very much of this generation—on its more headstrong and emotional side. They are ultra-modern; but not of the frenzied, deafening modernity of the New York John Dos Passos has given us in "Manhattan Transfer" (Constable; 7s. 6d.). That whirling book and Margaret Leech's delicately graven "Tin Wedding" (Fisher Unwin; 7s. 6d.) have exhibited American life from two widely different points of view; but they are both characteristically twentieth-century products.

and his affairs at length, proceeds with him in "Secretary of State" (Thornton Butterworth; 7s. 6d.), and deals with his marriage to Auriol in this, the second volume of the trilogy. His superman—newspaper king and tyrant of Cabinets—is a sentimental bully. That, of course, Mr. McKenna intends; but Auriol Sheridan and Max Hendry come through as artificial rather than attractive characters. However, "Secretary of State" insists on being read, and leaves one in a state of lively expectation for the third volume. "Crazy Pavements," by Beverley Nichols (Cape; 7s. 6d.), on the other hand, is entirely self-contained, a complete excursion into, and out of, a decadent group of Society. It has, consciously, more than a touch of extravagance; but it is serious on serious issues, and its manner and method are delightfully fresh. Its wit is admirable, and it has, like its young hero, Brian, an outstanding charm.



MR. JOSEPH HERGESHEIMER,  
AUTHOR OF "TAMPICO."

Photograph by Albin Studios.

And charm, now we come to think of it, is characteristic of not a few of the new novels. It is the word to apply to "Humming Steeples" (Melrose; 7s. 6d.), by Luke Hansard. Mr. Hansard is a romantic. He conveys the thrills of flying, the thrills of frontier smuggling, the seductions of Provence and the Mediterranean coast; and his hero finds salvation among the Fascisti. Miss F. Tennyson Jesse writes with a sort of roving charm in "Moonraker" (Heinemann; 5s.). You feel that she has taken a holiday from the grimmer atmosphere of "Tom Fool." Not that the tragedy of Toussaint L'Ouverture, which enters into "Moonraker," is not grim enough; but the "Female Pirate and Her Friends," the subtitle, indicates the sea-breezy interest of the story. Fantastic, also, is Eleanor Wylie's "Mortal Image" (Heinemann; 7s. 6d.). The immortal charm of Shelley is used audaciously. The poet was not drowned, it appears; he was picked up unconscious from the water and carried to America in a Yankee ship, where fitting adventures befell him. It is a daydream marvelously presented; but the strain of keeping Shelley going (the Ariel Shelley, too) is severe. The fascination of "The Purple Shadow," by Edmund Snell (Fisher Unwin; 7s. 6d.), has been compounded of a tropical setting and the supernatural—a fine mixture for the people who revel in the weird. In much the same way, "Blind Corner" (Hodder and Stoughton; 7s. 6d.), by Dornford Yates, will please everyone who enjoys the combined romance of treasure hunting and the adventurous outlook on life of a young man sent down from Oxford for baiting Communists. Very handsome value in the latest line of thrillers is "Blind Corner." Charm of the strictly feminine sort is to be found in "The District Bungalow" (Cape; 7s. 6d.), by Cecil Champain Lewis, the author of "Green Sandals." A woman drops out of the



MR. WARWICK DEEPING,  
AUTHOR OF "DOOMSDAY."

Rangoon-Mandalay mail into the insufferable dullness of an up-country station. That the woman was light is very true; but in any event she would have been combustible material in that remote spot, and Mr. Lewis plays very prettily with the inevitable conflagration.

Vincent Gowen sets his story further East in inland China. This is "Sun and Moon" (Duckworth; 7s. 6d.), on all counts a remarkable first novel. It is mature; it is profoundly convincing; and it presents an intricate tragedy with subtlety and precision. Mr. Gowen contrives to let you see the dignity of a Chinese society as well as its cruelty. "Sun and Moon" is a book not to be missed. Nor is the opium novel, "Chandu" (Fisher Unwin; 7s. 6d.), by Owen Rutter—a very telling story.



MR. STEPHEN MCKENNA,  
AUTHOR OF "SECRETARY OF STATE."

Photograph by Vandyh.

There are two powerful books that are classed as novels, but more exactly are personal impressions of war and revolution. One is "The Spanish Farm Trilogy," by R. H. Mottram (Chatto and Windus; 7s. 6d.)—classic, and already acclaimed. The other is V. V. Vieressaev's "The Deadlock" (Faber and Gwyer; 7s. 6d.), the poignant spectacle of the soul of Russia seen through a great Russian novelist's pitying eyes.

It is the soul of a woman that Elizabeth Madox Roberts winnows in "The Time of Man" (Cape; 7s. 6d.), which is again a remarkably mature first novel. She leaves out nothing in her exact, almost inhumanly perfect observation of the poor white Kentucky girl. It is a relief to read "The Dark Dawn" (Hodder and Stoughton; 7s. 6d.), where at least Martha Ostenso finds meaning in the dark, disturbing figure of Hattie.

The collections of short stories speak well for 1927. "Old Savage" (Duckworth; 7s. 6d.) by Jean Devanny, is a Dominions book; uneven, overstressed, raw if you like, but vastly courageous. "Delicate Dilemmas" (Hutchinson; 7s. 6d.) is M. P. Willcocks transmuting travel impressions into character sketches and incident, the harvest of a vigorous writer's notebooks. Gilbert Frankau, in "Twelve Tales" (Hutchinson; 7s. 6d.), writes real stories—Frankau stories, well turned out, crisp, complete.

And Martin Armstrong makes clever inside studies of people in "Sir Pompey and Madame Juno" (Cape; 7s. 6d.), his ironical humour illuminating them brilliantly.



MR. OWEN RUTTER,  
AUTHOR OF "CHANDU."

Photograph by Hoppé.



MR. W. B. MAXWELL,  
AUTHOR OF "THE CASE OF BEVAN YORKE."

Photograph by Elliott and Fry.



# A PAGE OF SPORT: EVENTS AT HOME AND ABROAD.

PHOTOGRAPHS BY I.B., C.N., PHOTOPRESS, AND TOPICAL.



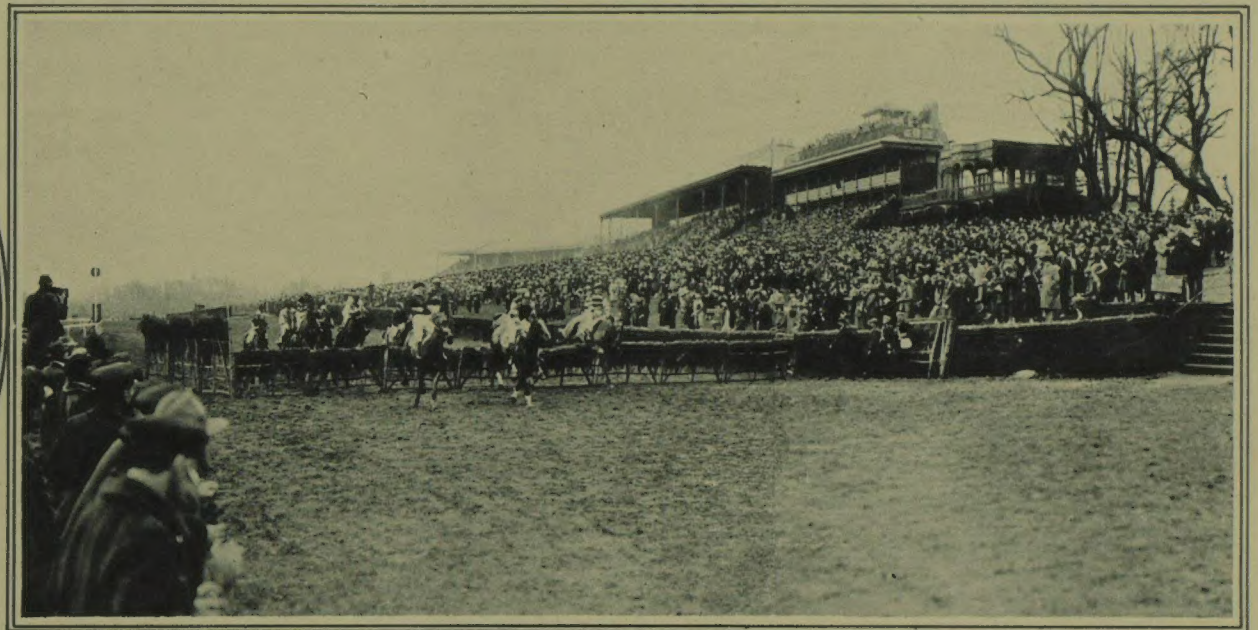
THE CALCUTTA CUP RUGBY FOOTBALL MATCH AT MURRAYFIELD, EDINBURGH: PLAY DURING THE GREAT GAME IN WHICH SCOTLAND BEAT ENGLAND WITH A RECORD SCORE OF 21 POINTS TO 13 POINTS.



THE GRAND MILITARY MEETING AT SANDOWN PARK: SCOTCH EAGLE (CENTRE), THE WINNER OF THE GRAND MILITARY GOLD CUP; WITH FOXTROT (LEFT), WHICH WAS SECOND.



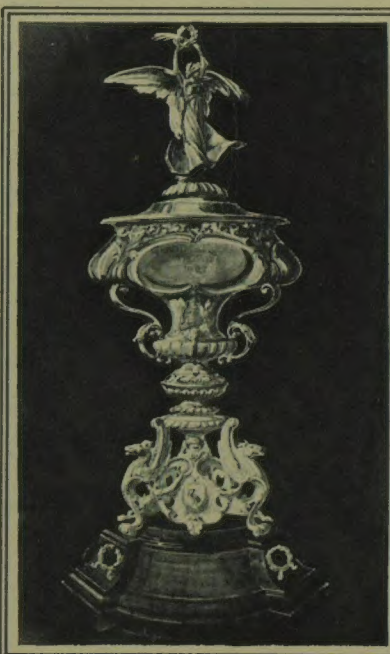
THE ATTEMPT TO BREAK THE MOTOR-CAR RACING RECORDS OF 174·224 MILES AN HOUR AND 174·883 MILES AN HOUR: MAJOR H. O. D. SEGRAVE.



THE GRAND MILITARY MEETING AT SANDOWN PARK: A GENERAL VIEW AT THE MEETING—DURING THE COOMBE SPRINGS OPEN SELLING HANDICAP HURDLE RACE.



THE FIRST LADIES' OXFORD AND CAMBRIDGE "BOAT-RACE"; A STYLE AND SPEED TEST: THE WINNING OXFORD CREW.



THE GRAND NATIONAL, 1927: THE TROPHY.



"MERCY" BULLETS FOR COLLECTORS: AN ANÆSTHETIC MISSILE THAT ACTS AS HYPODERMIC SYRINGE ON HITTING AN ANIMAL.

In this year's Calcutta Cup match, the Scottish Fifteen won their third successive victory over England, by beating them by the record score of one goal, one dropped goal, and four tries (21 points) to two goals and a penalty goal (13 points). The previous highest score in a Calcutta Cup match was 18 points.—Major Segrave arrived at Daytona Beach, Florida, recently, with his "Mystery Z" racing motor-car, with the intention of attempting to break the records made by Captain Malcolm Campbell on the Pendine Sands on February 4 last. These were 174·224 miles an hour for the flying mile, and 174·883 miles an hour for the flying kilometre.—The first University women's boat-race was held at Oxford on March 15. Oxford beat Cambridge. The event was not a race in the usual sense of the word, for each crew took the water separately. Judging was for

style downstream, and speed up-stream. The umpires disagreed as to the style, but in the speed test Oxford showed themselves the stronger crew.—The Grand National trophy for this year was designed and produced by Messrs. Elkington and Co., of Liverpool, London, Birmingham, etc.—The last photograph on this page shows Captain Barrett W. Harris, of the Chicago Zoological Society and the Field Museum, who is to collect specimens for the new Zoological Park at Riverside, Illinois. He is to use the "Mercy" Bullet. This is described as "a bullet which acts on the principle of the hypodermic syringe, with the usual action. It can be fired from a shot-gun or rifle, and contains a chamber filled with an anæsthetic. When the bullet strikes the animal, the needle penetrates the flesh, releasing the solution into the system and soon rendering the animal unconscious."



# The World of the Theatre.

## THE MASK AND THE FACE OF COMEDY: "NO GENTLEMAN" AND "THE FANATICS."

WHY do we all delight in the company of Monica Dalriven, the merry-widow heroine of Aimée and Philip Stuart's brilliant comedy, "No Gentleman," at the St. Martin's Theatre? Would anyone say she was nice to know, or would we, even in this age of tolerances, care to admit her into our circle of friendships? Judged by any canons of decent conduct, she is without one redeeming moral quality. The

The charm of Monica is a brittle, delicate thing. On the stage it is bound up with the vivacity, the gaiety, and the intelligence of Miss Athene Seyler, who is always charming. The tang of smart cynicism, the wit of her ingenious repartee, the swift illumination of her character through the skilful use of irony in the dialogue, the ingenious artifice which governs the plot that is the frame for her portrait—these

Walpole, with deliberate antithesis, defined comedy. His re-statement of the classic idea can hardly be bettered: "Life is a comedy to those who think, a tragedy to those who feel." Pure comedy deliberately excludes passion and appeals to a single faculty—the intelligence. Characters which are devoid of pathos are de-humanised, and so cannot be appraised by the measures of conventional morality. That is why Monica Dalriven cannot be condemned. She is not immoral, but unmoral. Her charms may be "sin" deep, but there are no Ten Commandments in her world; but in the home of the Freemans we are in a Heart-break House, out of which we cannot escape. The interest now is not in the mask, but the face; not in the circumstance, but the character.

For Mr. Malleon through all his arguments never loses grip on his people, and so it is more than an essay on Marriage. Again, Mr. Nicholas Hannen, by his rare gifts of sensitive interpretation, never allows his portraiture to be blurred by the talk. How far this talk, outspoken and courageous, can be accepted as offering a solution to the problem is another matter. His attack on the conventions in the name of Youth loses its force when challenged to find something in their place. These fanatics have every virtue but one—they are incapable of seeing the other side of the question. In the practical world compromise is the essence of progress. But we cannot do without these fanatics, these idealists who will make no compromise. They may be, and often are, dangerous; yet without them the world would be as dead as any lifeless planet. The playwright holds the scales with admirable fairness, even though we know where his sympathies lie. This is a far remove from that charming comedy of manners where life dances in the reflections of a mirror. The echoes of war, the ghosts of the men who fell on the battlefields, the debris of illusions bring this comedy of life, in spite of its humorous reliefs, uncomfortably near. The issue is burked at the close, but the end has been served. No man who sees this play can help thinking about it. No man can fail to be aware of its fine idealism and sincerity.

In this consideration of these plays I have not allowed myself space to refer to the players. Let it be said now that, whether you find yourself in the St. Martin's delighting in the gaiety of "No Gentleman," or next door at the Ambassadors



A FAMOUS NUN OF "THE MIRACLE" WHO IS NOW A STUDENT AT THE UNIVERSITY OF CALIFORNIA: MISS ROSAMOND PINCHOT, AT THE SWIMMING-POOL OF "THE GARDEN OF ALLAH" AT HOLLYWOOD.

It will be recalled that, when Lady Diana Cooper was playing in "The Miracle," in New York in 1924, she played the part of the Madonna and that of the Nun on alternate nights. She alternated the Madonna with Signorina Maria Carmi (Princess Norma Marchiabella), and the Nun with Miss Rosamond Pinchot. Miss Pinchot, who is the niece of a former Governor of Pennsylvania, is now a student at the University of California, but it was arranged recently that she should go to Los Angeles to resume her rôle of the Nun for a special performance. It is understood that when Mr. C. B. Cochran revives "The Miracle" at the Albert Hall, Lady Diana Cooper and Miss Iris Tree will be seen in it.—[Photograph by Topical.]

most generous estimate dubs her a feather-brained baggage; but, if we are unwilling to make palliative excuses for her conduct, then she must be writ down as a liar, a cheat, and a criminal. Her motives are never worthy; her behaviour is always calculating, mercenary and suspicious, and her actions absolutely unscrupulous. She marries for money, and is a hypocrite over it. She commits an annual perjury in order to keep it. She checkmates the rightful owner with a web of lies, and, when these fail to serve, with a tissue of pathos: in a word, the only safe place for the Monica Dalrivens of real life is one where they are under lock and key, guarded by women gaolers.

But she has one virtue on the stage which is irresistible. It is a sesame in the everyday world which susceptible man cannot cope with, and which only a woman can defy. Women are realists, and have few illusions. But who shall not say that Monica, like Madame Sullen in "The Beaux' Stratagem," or the Marquise in Noel Coward's play, is not a witch? And what is that virtue which makes her so acceptable—nay, adorable? What is that saving grace which kicks all our moralities out of doors and twists our sense of values, so that, if we are pressed for a definition of hypocrisy, then shall we reply that it is the tribute of vice to virtue? What is it that persuades us into making a merit of her offences? A criminal?—how preposterous! How could anyone be so vulgar—no, there is a finer nuance than that—so bourgeois, to use such a word! It is too fantastic, too ridiculous, too absurd. Of course we resent the arbitrament of the realist who has taken the play with its artifice from the stage and subjected it to the dry light of fact. Of course we protest if any puritanical Macaulay brings his moral foot-rule. Monica is no more real than a Watteau shepherdess in Dresden china. Hers is the same alchemy which can transmute truth into fiction and vice into virtue. They both wear a dazzling mask to hide the hideous veracity of life. If you ask me to define it you strike at the root of pure comedy. The answer is Charm.

writing and in the playing, have given London, in "No Gentleman," a brilliant comedy—a comedy to charm and delight the mind, a comedy with a mask "wreathed in smiles."

But the comedic method of Mr. Miles Malleon in "The Fanatics," at the Ambassadors next door, tears the mask away. The voice of mockery is stilled, the laughter and the shouting dies, the gaiety and fun depart. Now we look on the face of life and read the signs of bitterness and disillusion. This is not the dialogue which, like jewels on a necklace, sparkles brilliantly in the dance of life, but the earnest pleading of a man moved to passion and pity. Marriage in "No Gentleman" is a theme lightly treated with badinage and caprice. It is a mask painted to present an exquisite joke. But in "The Fanatics" we are sobered into facing the truth with all its unpleasantness. So full of fervour is Mr. Malleon that he oft-times forgets the playwright and climbs into the pulpit. There, with his hand on the service of Holy Matrimony, he rails at both Church and State with the reforming zeal of H. G. Wells. The cool, plangent reticences of pure comedy, the glitter of wit, satire, and artifice, find no place, yet it remains intellectual in its sincere discussion and in its invention. Thought-provoking in its challenges, criticisms, and reproaches, it grows human through its informing sympathy, while this same passion for humanity endows his characters with vitality.



THE NEW PRINCESS ELAINE OF "PRINCESS CHARMING," AT THE PALACE THEATRE: MISS EVELYN LAYE, WITH MR. W. H. BERRY, THE ALBERT CHUFF OF THE PIECE.

Photograph by Stage Photo. Co.

provoked by the fervour of "The Fanatics," you will witness such fine acting that you will agree is not only worth seeing, but worth going to see.

G. F. H.



# FILM METHODS ON THE STAGE: "THE LETTER," AT THE PLAYHOUSE.

PHOTOGRAPHS BY STAGE PHOTO. CO.



THE CINEMA METHOD USED ON THE STAGE: THE "THROW-BACK" SCENE ENACTING THE MURDER OF HAMMOND (S. J. WARMINGTON) BY LESLIE CROSBIE (GLADYS COOPER).



LESLIE CROSBIE GIVES HER FALSE EXPLANATION OF THE CRIME TO ROBERT CROSBIE, HOWARD JOYCE, AND JOHN WITHERS: MR. NIGEL BRUCE, MISS GLADYS COOPER, MR. LESLIE FABER, AND MR. JAMES RAGLAN (L. TO R.).



HOWARD JOYCE TAXES LESLIE CROSBIE WITH THE INCRIMINATING LETTER: THE "CROSS-EXAMINATION" IN THE PRISON.



LESLIE CROSBIE COLLAPSES AFTER CONFESSING THE TRUTH TO HOWARD JOYCE: MISS GLADYS COOPER AND MR. LESLIE FABER.



ONG CHI SENG, JOYCE'S WESTERNISED CHINESE CLERK (GEORGE CARR) SHOWS JOYCE THE INCRIMINATING LETTER WRITTEN BY LESLIE.



THE LAWYER AND HIS CLERK VISIT THE HOME OF THE CHINESE WOMAN: L. TO R.—CHUNG HI (A. G. POULTON), THE GIRL (MARIE CHEN SING), ONG CHI SENG (GEORGE CARR), AND HOWARD JOYCE (LESLIE FABER).

When the curtain rises on "The Letter," the W. Somerset Maugham play at the Playhouse, Leslie Crosbie is emptying a revolver into the prostrate Hammond. The native servants rush in, followed by Robert Crosbie, Howard Joyce, and John Withers. Leslie says that Hammond visited her unexpectedly. In order to keep her virtue, she had to shoot him. This story rouses sympathy, and, while awaiting trial, Leslie is regarded as brave and innocent. Howard Joyce, alone, is puzzled. Why did she shoot Hammond so repeatedly? The explanation is provided by an incriminating letter in Leslie's handwriting, to Hammond, begging him to come on the fatal night. Ong Chi Seng, Joyce's Westernised clerk, says it is in the hands of an "ignorant Chinese woman." Joyce taxes Leslie with the document. She declares it a forgery, but after "cross-examination," admits the truth. She loved Hammond, but he left her for a Chinese girl; when she reproached him, he taunted her brutally, and she shot him. Joyce buys the letter to save his client, but the price nearly ruins Crosbie. When Leslie confesses, the cinema "throw-back" method is used, and the murder is enacted on the stage instead of being described.



ROBERT CROSBIE LEARNS THAT HIS WIFE LESLIE HAS BEEN UNFAITHFUL TO HIM AND THAT, THOUGH ACQUITTED, SHE IS GUILTY: MR. NIGEL BRUCE AND MISS GLADYS COOPER.



## EVENTS THAT OPENED THE WAY TO SHANGHAI FOR THE CANTONESE.



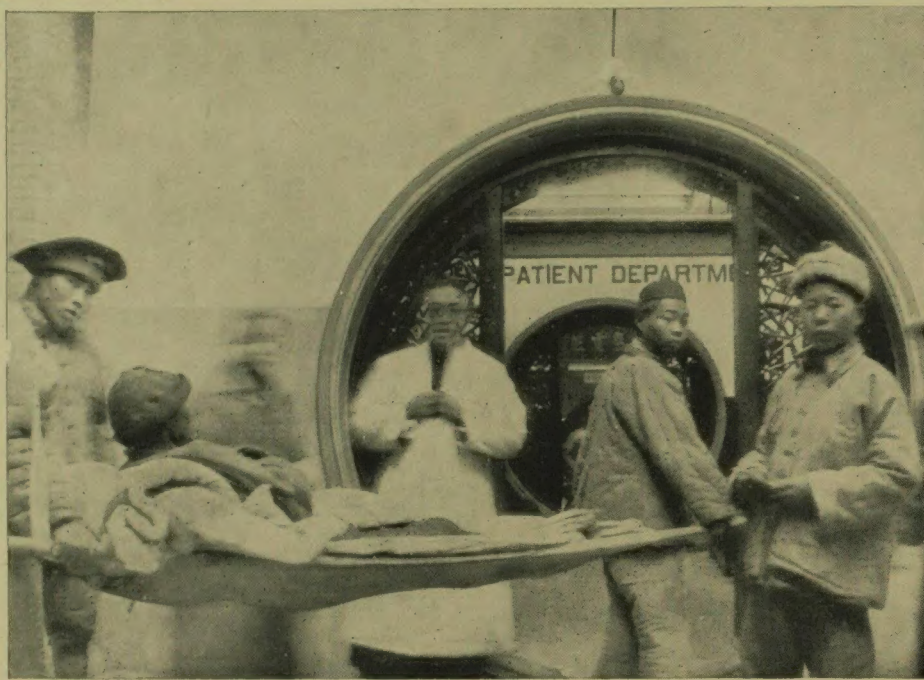
HANGCHOW AFTER THE CANTONESE VICTORY: CHINESE AT THE STATION WATCH STRAGGLERS OF THE NORTHERN ARMY DISAPPEAR AMID A FUSILLADE.



THE RAILWAY SUPERINTENDENT'S OFFICE AT HANGCHOW RANSACKED BY THE RETREATING NORTHERNERS: AN INCIDENT OF THE EVACUATION.

A Hangchow correspondent writes (Feb. 18): "We are in the thick of the trouble between North and South here. The day before yesterday the Northerners got panicky, and suddenly the officials began to pack up and a general retreat ensued. As this place is practically the railhead, the Northern soldiers who have been up the Chien Tang River retreated into the city. All the rolling stock on the railway was commandeered, and at least 10,000 troops got away by mid-day yesterday. The wounded Northerners with whom the hospital was filled dragged themselves away, some on foot, some on stretchers, some in rickshaws. By one o'clock all the trucks and engines had been used up, and there were 5000 to

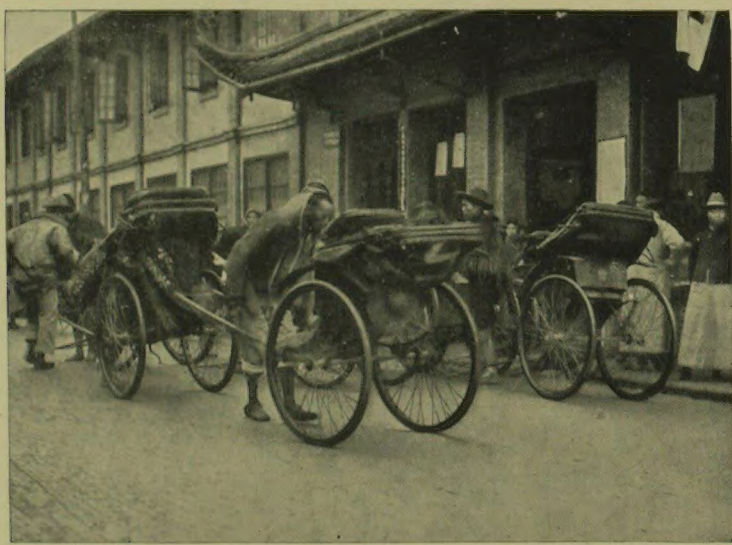
[Continued opposite.]



LEAVING HOSPITAL RATHER THAN FALL INTO THE HANDS OF THE ENEMY: A WOUNDED NORTHERN SOLDIER REMOVED ON A STRETCHER FROM THE C.M.S. HOSPITAL AT HANGCHOW.

[Continued.]

8000 men still left. They commandeered the buildings near the railway, and waited over night. As no trains were forthcoming, at 5 a.m. they started looting. Most of the shop-windows near the railway station were smashed, an entrance effected, and the places looted. The railway station offices were also looted. About 9.30 they began to move out in the direction of Shanghai. I went to the railway station at about one o'clock and saw the last stragglers move off. Since then some have been caught, and I saw one man lynched and beaten to death, for the business people were furious. The railway station platform was indescribable—littered with cartridges, Mills bombs and shells, the remains of a howitzer which had been dismantled, and general filth."



WOUNDED NORTHERN SOLDIERS IN HANGCHOW TAKING RICKSHAWS TO ESCAPE FROM THE APPROACHING SOUTHERNERS (CANTONESE): A SCENE OUTSIDE THE C.M.S. HOSPITAL.



RETREATING NORTHERNERS RESTING ON AMMUNITION-BOXES OUTSIDE THE CHURCH MISSIONARY SOCIETY'S HOSPITAL AT HANGCHOW: A HALT ON THE WAY TO THE RAILWAY STATION.

These photographs, which have just arrived from Hangchow, with the above descriptive account by an eye-witness, illustrate the scenes that took place there during February 16 to 18, after the Northern forces, in occupation of the city had been defeated by the Cantonese. Reporting this event on the 19th the "Times" said: "The Chekiang Army of Marshal Sun Chuan-fang, the Military Governor of the Shanghai area, is in disorderly retreat in the direction of Shanghai. Some of the soldiers wounded in the decisive battle have already arrived in that city. The

Cantonese, with their temporary local allies, have occupied Hangchow, and also the treaty port of Ningpo, which happens to be the birthplace of the Cantonese Commander-in-Chief, Chiang Kai-shek. The battle that led to the rout seems to have been unusually severe. . . . All foreign women and children were evacuated from Hangchow two weeks ago, and all the men have now left, except two doctors, who are caring for 300 patients in hospital. In the recent fighting, the Northerners are reported to have lost over 4000 out of 14,000 men. Ten thousand of General

[Continued opposite]



# THE FALL OF HANGCHOW: INCIDENTS OF THE NORTHERNERS' RETREAT.



TROOPS OF THE NORTHERN ARMY OF SUN CHUAN-FANG, AFTER THEIR DEFEAT BY THE CANTONESE, BIVOUACKED OUTSIDE THE STATION AT HANGCHOW, HOPING TO ESCAPE BY TRAIN: A PHOTOGRAPH TAKEN A FEW HOURS BEFORE THEY FOUND THERE WERE NO MORE TRAINS AND STARTED LOOTING.



THE LITTER OF A RETREATING ARMY AT THE RAILWAY STATION IN HANGCHOW: THE PLATFORM AS IT APPEARED JUST AFTER THE NORTHERNERS LEFT, COVERED WITH ALL SORTS OF RUBBISH AND WASTE MATERIAL, INCLUDING THE BARREL OF A SMALL HOWITZER ON END, WITH ITS CARRIAGE BROKEN.

*Continued*

Sun's retreating army are now concentrated at different points along the Shanghai-Hangchow railway." As described in the account by an eye-witness (printed on the opposite page) of the scenes at Hangchow during the retreat of the Northerners, thousands of them, after bivouacking outside the station through the night of February 17, found next day that there were no more trains to carry them away, and proceeded to loot shops in the town. They even ransacked the office of the

superintendent of the railway. 'After the last train had left, the platform was in a state of indescribable litter and confusion. The looting infuriated the townspeople, and some of the stragglers of the Northern Army received short shrift at their hands. Our correspondent saw one of them lynched in the street, being beaten to death. A photograph showing a general view of the scene is given on the front page of this number.



# At the Sign of St. Paul's

By JOHN OWEN.

## The Tone Poet.

Nowadays every man is entitled to a full ration of two centenaries—we remember the day he was born and the day he died. A hundred years ago our celebrities were less lucky. Royal occasions were properly observed, and the jubilee of George III. was noticed with almost comic prodigality. But I imagine that one Ludwig van Beethoven would rub his eyes if he saw the entirely proper manner in which not only the people of our own country, but of Europe, were remembering him to-day. This great "tone poet," as he liked best to be called, the greatest composer of instrumental music in the world's history, was born at Bonn in December 1770, so that in his early manhood he came under the same influences as moved our own Romantics. It is odd to remember, however, that not the French Revolution alone touched the genius of the composer: he conceived an extraordinarily passionate admiration for Napoleon, and it was, indeed upon that eminent person that he wrote his Third Symphony. In Napoleon he saw not the oppressor, but the critic of autocracy. Alas! in an evil hour he called himself "Emperor," and Beethoven tore him from a heart which once had been a shrine.

Having destroyed the image, he very nearly destroyed the work of genius of which Bonaparte had been the theme!

The eager, ungainly, noble, passionate, eccentric man and overwhelmingly great and individual genius lived a life full of distresses. The people who did best by him were the aristocrats of the old régime, against whom his music is in effect a great protest. Three Austrian Princes clubbed together to give him an income of £400, and, when the exchange collapsed in the way that Austrian exchanges are apparently in the habit of doing, as the result of unremunerative wars, the trio tried to make up to him the loss. He had other good friends, but he was a man of hot temper and strong prejudices, and when visiting would cock his head round the door first to see if there was anyone present whom he didn't like. He was extremely absent-minded, and would forget even his washing.

**Very Precious.** There has just come into my possession through the death of a relative an alabastron found many years ago in a tomb in Greece and over two thousand years old. It was obtained at Thebes in 1908 by an archaeologist well known in the North of England, at the request of my relative, writing to whom at the time the finder says: "I got it at Thebes. In the narrative of Matthew, Mark, and Luke, the words used in the English version are 'alabaster box,' but in the original Greek, in each case, the expression is 'alabastron.' In the most ancient times these vessels were made of onyx-alabaster, but later, and at the time of Our Lord, they were commonly made of porcelain; but the earlier name was retained. The oil, perfumed with myrrh and other precious scents, was retained in the alabastron by a seal of hard cement, and when the oil was to be used it was needful to break the cement, and often the neck or lip of the alabastron was broken (the latter has happened in the case of this particular alabastron, but it has been repaired); hence the phrase 'to break the alabastron' which is found in the Gospels. You will note the small square prominence, for the finger and thumb, on each side of the

alabastron. There are a few of these ancient alabastrons in the British Museum, but none better than the one I send you."

The alabastron, which is in a very good state, measures 9½ inches in length. On Sunday night, being in the Church of All Souls, Langham Place, I was curiously thrilled as the words of the lesson reached me: "And there came a woman with an alabaster box of ointment——"

## Pale Hands, Pink Tipped.

The announcement of the discovery, during the excavations at Ur, of a manicure set seems to join past with present in a small, curious, intimate way. It would seem as if the hand, which has done so much—

of expression, Bell observes that "were we constrained to seek authorities, we might take the great painters in evidence, since by the position of the hands, in conformity with the figure, they have expressed every sentiment. Who, for example, can deny the eloquence of the hands in the Magdalens of Guido, the expression in the cartoons of Raphael, or in 'The Last Supper' by Leonardo da Vinci?" And he quotes Quintilian as declaring that, while the eloquence of a speaker is assisted by other parts of the body, the hands are able to speak for themselves, for they can promise, dismiss, threaten, entreat, and show fear, joy, grief, doubt, assent, penitence.

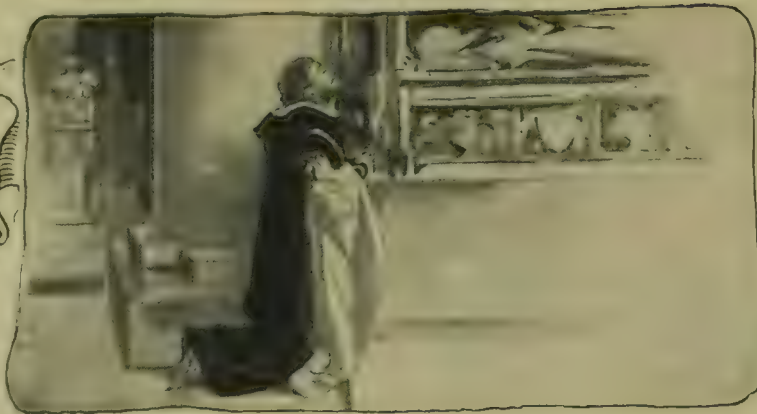
"Farewell," she said, and waved her lily hand "no doubt depicts, with sufficient vividness, a form of parting approved by our now somewhat remote ancestors. She might, this moist maiden, be allowed rosy fingertips, but not a rosy hand. It is, I think, George Eliot who was reputed to have killed for ever the novelists' adoration of the little white hand. I suspect that, if that anæmic member still survives, it does so only within the pages of the literature that once went by the name of novelette. Between it and the large and burnished paw of the modern tennis girl there would be a sufficiently astonishing contrast. But perhaps, as part of the present revival of Victorianism, the little white hand will regain its sweet, fluttering hold; and in any case it is pleasant to see it stretched out across the centuries to grasp that little brown hand that manicured its fellow so admirably five thousand years ago.

## The Mind of Grantham Newton.

very rightly has been celebrating the two-hundredth anniversary of the death of Isaac Newton, which took place on March 20, 1727. Newton, one of the most prodigious intellects in the history of philosophy, was a boy at Grantham. Among philosophers he has always been remembered with special affection by the man of common mind who ordinarily is alarmed by the thought of thinking about thinkers: it was always consoling to remind oneself that so immense an intelligence, when it made an opening in the door to admit the cat, decided that it would be necessary to make a smaller door to admit the kittens. That ancient but always fresh anecdote is almost all that most of his countrymen have ever succeeded in finding out about Newton, though some people have

an idea that it was he who put his finger on the truth of gravitation. Here again the matter is a little confusing, because, as appears now, the law of gravitation is not an absolute law, its authority having been in some way impaired by one Einstein, a German. And when the ordinary man is about to resist a revolution springing from a national source so improper, he finds that he must do so without the support of science.

Still, he can go on rejoicing in his Newton. For if ever England possessed a mind of the first magnitude, a mind of depth and height and breadth in almost equally great dimensional degrees, she had it in the mind of the man whom Grantham honours.



Bolingbroke praying at the tomb of his father, John of Gaunt, St. Paul's 1399.



AN AGITATOR'S HEAD EXHIBITED IN A CAGE FIXED TO A TELEGRAPH POLE IN THE NATIVE CITY AT SHANGHAI: AN EXAMPLE OF THE SUMMARY EXECUTIONS BY THE CHINESE POLICE THAT DID NOT PREVENT FURTHER AGITATION.

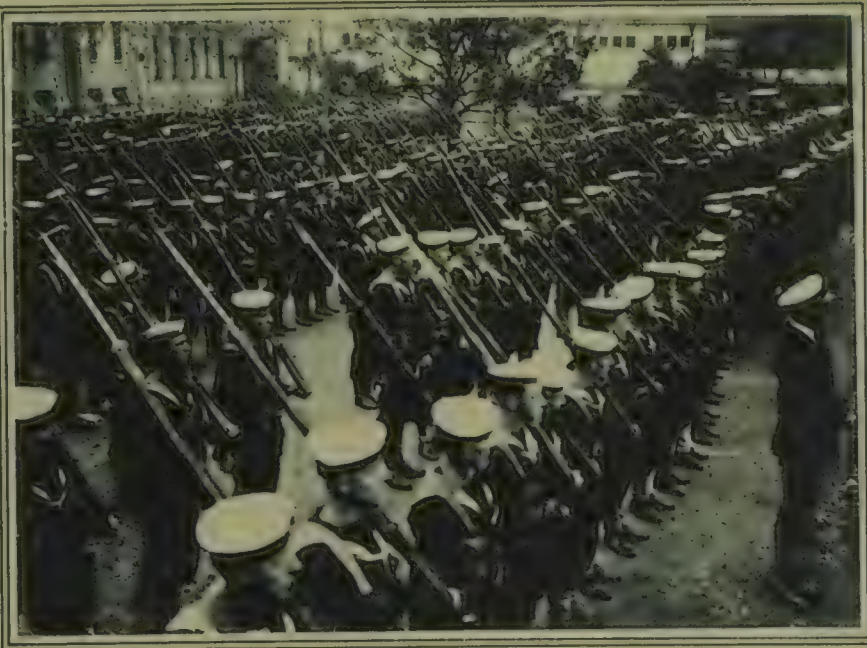
During the abortive general strike in Shanghai last month the Chinese Chief of Police ordered the summary decapitation of agitators. On February 21 a "Times" correspondent said: "Outside the Settlements the Chinese authorities continue to lop off heads. . . . In several places headless trunks remain lying on the ground with the heads hung in wooden cages on poles near by." The deterrent effect of these executions seems to have subsided. A Reuter message of March 16 from Shanghai states: "One hundred and fifty picked, trained agitators who arrived here in batches from Hankow have already completely captured the local Labour Unions and are conducting a campaign of intimidation and murder. There has been an average of one murder daily of some prominent worker who opposed the last strike. In no case have the assassins been apprehended."—[Photograph by Topical.]

in a secondary sense at least—to create loveliness, was from the first acknowledged to be capable of beauty in itself, with the result that one hand was set to magnify the attraction of the other. An essay could be written on the æsthetic value of the hand, even as a curious essay was once written on its physical importance. It was Sir Charles Bell, F.R.S., who in 1834 published a volume on "The Hand: Its Mechanism and Vital Endowments as Evincing Design." Bell was a professor at the Royal College, and his book was published by William Pickering in the noble, manner that distinguished all the issues from his press. Alluding to the hand as an assistant



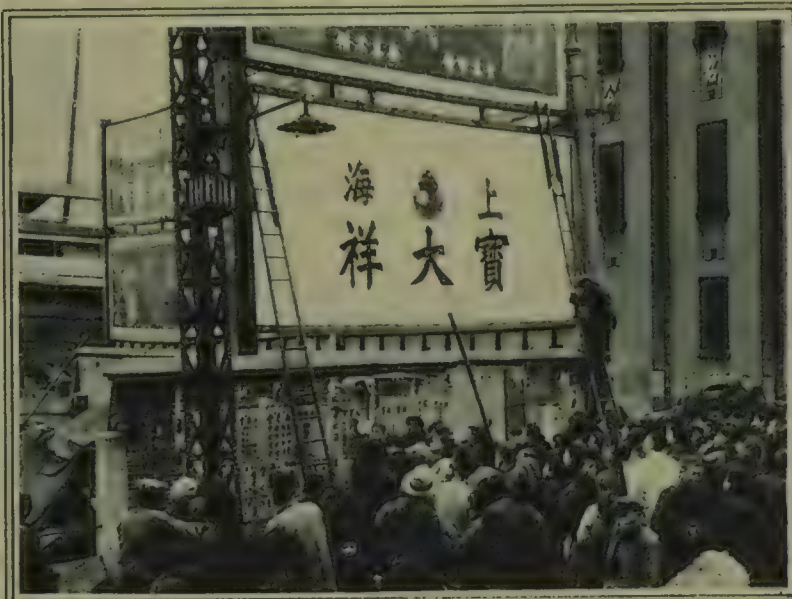
# SHANGHAI BEFORE ITS FALL: DEFENDERS OF THE FOREIGN SETTLEMENTS.

PHOTOGRAPHS BY TOPICAL, ZETTERLUND, SPORT AND GENERAL, AND PHOTOPRESS.



THE FRENCH CONCESSION AT SHANGHAI, WHERE CHINESE FIRE WAS RETURNED ON MARCH 22: A BARRICADED ENTRANCE, WITH "KNIFE-REST" WIRE DEFENCES.

MEN OF THE BRITISH NAVY AT SHANGHAI, SINCE BROUGHT INTO ACTION BY THE SHELLING OF THE "VINDICTIVE": BLUE-JACKETS ON PARADE OUTSIDE THE COUNTRY CLUB.



OF AN INDIAN REGIMENT THAT LOST 3 MEN KILLED AT SHANGHAI ON MARCH 21: PUNJABI COLOUR-BEARERS.

A CHINESE WARNING TO SHANGHAI AGITATORS WITH A GRIM OBJECT-LESSON: A PROCLAMATION, BESIDE AN AGITATOR'S HEAD IN A WOODEN CAGE.

THE CANTONESE FLAG AS FLOWN OVER THE POST OFFICE AT SHANGHAI AFTER ITS CAPTURE: THE EMBLEM OF THE SOUTH.



UNITED STATES FORCES AT SHANGHAI, WHERE THREE AMERICAN FAMILIES WERE RESCUED FROM A CHINESE QUARTER BY AMERICAN VOLUNTEERS AFTER THE FALL OF THE CITY: A ROUTE MARCH THROUGH THE SETTLEMENT.

ARMOURD CARS AT SHANGHAI, WHERE TWO OF THE TANK CORPS CAME UNDER FIRE ON MARCH 21: A FRENCH TYPE IN THE FRENCH CONCESSION, WITH ANNAMITE TROOPS.

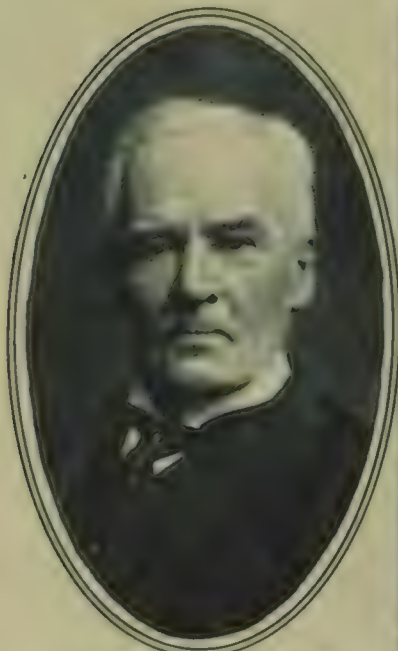
Since the events mentioned on previous pages relating to China in this number, there have been great developments in the situation at Shanghai. On March 22 it was reported that there was wild fighting in the Chinese city between Cantonese and Northerners, and an orgy of pillage in the Chapei district (bordering the International Settlement on the north-east), where strikers and 150,000 men of the defeated Northern army were creating a reign of terror. On the same date the British cruiser "Vindictive" was fired on in the river a mile below Shanghai, the shots coming from the Pootung side, opposite the settlement. The "Vindictive" at once replied. Shells also fell on the headquarters of the

U.S. Marines. An earlier message (of the 21st) stated that Chinese troops, presumably Northerners, broke through a barrier north of the settlement that evening, and two British armoured cars sent to the spot came under heavy machine-gun fire, which they returned. Four occupants of one car were wounded, and it was towed away by the other. Shots fell in the French Concession, and the defenders replied. Two more Punjabis were killed on a motor-lorry. After entering Shanghai, the Cantonese ran up their flag over public buildings. During last month agitators caught in Shanghai were summarily executed by order of the Chinese police, and their heads were exhibited as a warning.



# PERSONALITIES AND EVENTS: PICTORIAL RECORDS OF RECENT NEWS.

PHOTOGRAPHS BY VANDYK, RUSSELL, QUICK PICTURES, P. AND A., TOPICAL, LAFAYETTE, C.N., L.N.A., AND SWAINE.



**SIR HENRY CRAIK, M.P., P.C.**  
(Died, March 16; aged 80.) M.P. (Conservative) for Scottish Universities since 1906. A well-known educationist, historian, and biographer.



**A SLAVE-LIBERATION CEREMONY IN BURMA: PICTURESQUE DANCING ROUND TOTEM POLES ("MALE" WITH TRIANGULAR DESIGN, AND "FEMALE" WITH SPIRAL PATTERN) DURING THE EXPEDITION TO THE TRIANGLE AND KACHIN HILLS.**



**GENERAL SIR JOHN P. DU CANE, K.C.B.**  
Appointed Governor of Malta in succession to the late Sir Walter Congreve, V.C. Hitherto commanding the British Army of the Rhine.



**THE ALBANIAN PRESIDENT, WHO IS SUPPORTED BY ITALY IN A DISPUTE WITH YUGO-SLAVIA: AHMED BEY ZOGU (IN WHITE UNIFORM) WITH HIS BODYGUARD**



**RECONSTRUCTING THE THEFT OF THE CONDÉ DIAMOND AT THE CHATEAU OF CHANTILLY: AN ARRESTED SUSPECT CLIMBING TO THE ROOM WHERE IT WAS KEPT.**



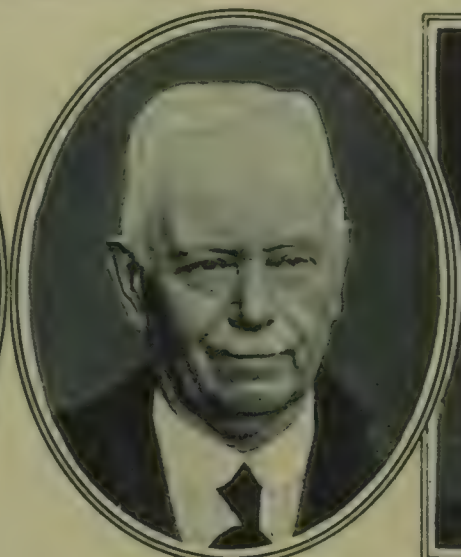
**THE ENGLISH CHURCH AT BRUSSELS AFTER THE FIRE: A GENERAL VIEW OF THE BURNT INTERIOR, SHOWING THE DAMAGE TO THE ALTAR.**



**SIR FREDERICK ROBERT MOOR.**  
(Died March 18; aged 73.) The last Premier of Natal, and last survivor of those prominent in obtaining for it a self-governing status. A leading South African farmer.



**M. JANIS CHAKSTE.**  
(Died, March 14; aged 67.) The first President of the Latvian Republic. Formerly a barrister, and late Professor of International Law at Riga. Champion of Latvian independence.



**MR. W. C. ANGIN.**  
New Agent-General for Western Australia. A Cornishman, born at St. Just, near Penzance. Aged 64. Emigrated to Australia, and was a carpenter till 1906, when he entered Parliament.



**SIR ROBERT BOND.**  
(Died, March 16; aged 70.) Ex-Premier of Newfoundland. Son of a Devonshire man, John Bond, who founded the Newfoundland branch of William Hounsell and Co.

In Burma 3445 slaves were released last year, and the work of liberation has been continued. A new expedition, led by Mr. Dewar, with a military escort under Captain Howman, started from Maingkwang on January 7, and visited many villages of the head-hunting Nagas. On February 15 it reached Dalu, in the Hakwang valley, and encamped to collect supplies before entering the human sacrifice country.—The Italo-Yugo-Slav dispute regarding Albania, due to Yugo-

Slav military activity on the Albanian and Italian frontiers, has engaged the attention of the League of Nations. The Tirana Treaty of last November pledged Italy to support the government of Ahmed Bey Zogu, President of Albania.—The French police arrested two men in connection with the theft of the historic Condé diamond from the Chateau of Chantilly, and a few days ago made them enact the burglary at the castle itself, before the Judge and defending counsel.



# FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.

PHOTOGRAPHS BY SPORT AND GENERAL, TOPICAL, AND C.N. THAT OF THE TAPESTRY BY COURTESY OF THE VICTORIA AND ALBERT MUSEUM.



THE NEW RUSSELL INSTITUTE AT PAISLEY OPENED BY PRINCESS MARY: POPULAR INTEREST ON THE OCCASION OF HER VISIT.



AN AMERICAN LADY'S SPLENDID GIFT TO OUR NATIONAL ART TREASURES: AN EIGHTEENTH-CENTURY FRENCH FELLETIN TAPESTRY OF A STAG HUNT, ONE OF THREE, PRESENTED BY MRS. MORTON DEXTER, OF BOSTON, INCLUDING TWO FROM THE LEVERHULME COLLECTION SOLD IN NEW YORK.



A SEQUESTERED PROPERTY OF THE EX-KAISER RECENTLY SOLD BY THE FRENCH TREASURY: THE HISTORIC CHATEAU D'URVILLE, NEAR METZ, IN ALSACE.



THE NEW CHAPEL OF CHARTERHOUSE SCHOOL, ALMOST COMPLETED: A BUILDING THAT COMMEMORATES SIX HUNDRED OLD CARTHUSIANS WHO LOST THEIR LIVES IN THE WAR.



A GRAND STAND ON FIRE DURING AN AUSTRALIAN RACE MEETING, WHICH WAS NOT INTERRUPTED: A UNIQUE SCENE ON THE CAULFIELD COURSE, NEAR MELBOURNE.



THE START OF A RACE WHILE THE GRAND STAND WAS BURNING: AN EVENT DURING THE FIRE ON THE CAULFIELD COURSE.

Princess Mary Viscountess Lascelles visited Paisley, for the first time, on March 19, and opened a new maternity and child welfare clinic named the Russell Institute, after Miss Agnes Russell, who presented it to the town. The Princess on arrival was greeted enthusiastically by hundreds of mill girls, and received a civic address of welcome at the Town Hall.—Mrs. Morton Dexter, of Boston, U.S.A., has generously presented to the Victoria and Albert Museum three beautiful panels of early eighteenth-century French tapestry from Felletin, which was a royal factory ranking next to Aubusson. Two of them were formerly in the Leverhulme Collection, on the sale of which in New York regret was expressed that the

Museum had thus been unable to secure some of the treasures for this country.—The Château d'Urville and its park, which formerly belonged to the ex-Kaiser, and was sequestered when the French entered Alsace, was sold recently by the French Treasury to M. Paul Vernet, of Paris, for 310,200 francs (£2500). The ex-Kaiser is said to have received £75,000 from the German Reich as compensation for the castle.—The new School Chapel at Charterhouse, built as a war memorial, will probably be finished in time for Old Carthusian Day next June.—The grand stand on the Caulfield racecourse, near Melbourne, was on fire during a race meeting, and damaged to the extent of £50,000, but racing continued.



# Genius in Labour: Beethoven at Work.

## "THE UNCONSCIOUS BEETHOVEN" AND "BEETHOVEN."\*

SCORNFUL of the "showmen biographers" who cluster and clamour around centenaries, and making it his first task to "dig out the real Beethoven from the romantic plaster-of-Paris in which he has gradually become encased," Mr. Ernest Newman presents a very human Master; not the composer steeped in "moralic

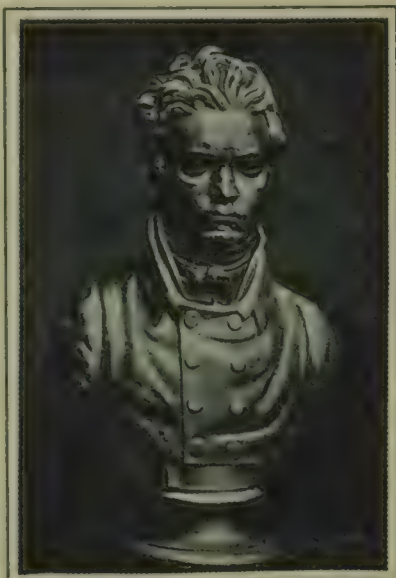
has taken quite another line. . . . Subconscious or unconscious processes go on in all artists; but Beethoven seems to have been exceptionally under the control of them."

That is a definition of "Inspiration," the "divine influence" none can explain save through the dull dryness of the dictionaries. To which let us add: "Everyone knows that along with what we vaguely call 'inspiration' in art there must go a certain amount of what Nottebohm calls 'reflective reason,' and to which Tchaikovsky gave the name of 'head-work.' Tchaikovsky, answering a correspondent who wanted to know how he wrote his music, said, in effect, that the main idea and the themes of a work came to him in the quasi-somnambulistic state that the world calls 'inspiration.' Virtually whatever he did in this state was right, or seemed to him right. But, he went on to say, the composer could not remain permanently in this rapt state. Necessarily, in the course of a long work which would have to be laid down and taken up again many times, it would often be impossible to recapture the somnambulistic mood; and then the composer would have to rely on 'head-work'—skilled craftsmanship and taste and experience and 'reflective reason' performing as best they could the functions of the imagination."

None realised this more than Beethoven. Apart from the natural pauses in the "raptus" of composition, he was harassed by financial and domestic worries, and by physical disabilities, especially by that terrible, that pathetic deafness which made it necessary for friendly hands to turn him towards the audience in order that he might see the frantic applause he could not hear. Yet by sheer will, by labour almost inconceivable save by those whose artistic consciences bid them destroy and destroy until they have created precisely the image of their seeking, he fanned the flickers into flames and gave to his "Inspirations" vigorous form and pulsating life.

Of the composer's methods, Mr. Turner has much to say; more than Mr. Newman. Louis Schlösser is quoted.

He met Beethoven frequently and, after one of his last visits, related: "This time, to my astonishment, I saw Beethoven in an unusually elegant toilet. . . . I brought him a new rather complicated composition by myself. After he had read it he exclaimed: 'You write too much, less would be better; but that is the way of our heaven-inspired youth . . . but superabundance is preferable to a paucity of ideas.' I asked: 'How shall one begin to find the right method,



MADE FROM THE LIFE-MASK OF BEETHOVEN AT THE AGE OF FORTY-TWO: THE BUST SCULPTED BY FRANZ KLEIN IN 1812.

Reproduced from Mr. W. J. Turner's "Beethoven," by Courtesy of the Author and of the Publishers, Messrs. Ernest Benn, Ltd.

and how have you reached this goal?' Beethoven replied: 'I carry my ideas about with me for a long time before I write them down. My memory is so tenacious that I am certain never to forget a theme which I have once worked out, not even after years. I alter a great deal, throw away and begin again frequently, until I am contented. Then begins the general working in my head in every direction, in height, breadth, and depth, and as what I want is known to me, so the underlying idea never leaves me, but grows and mounts—I hear and see the picture in its full dimensions stand before me like a cast, and there only remains the work of writing it down, which goes quickly when I have the time, for I frequently have several things on hand at once, but I am always quite certain never to mix them up. You will ask me how my ideas come. I cannot tell you with certainty. They come uncalled-for—directly, indirectly. I can grasp them with my hands in the open air, in the woods, when walking in the silence of night, in the early morning, excited by moods which the poet puts into words, and I into tones, tones which roar and storm around me until I see them at last in notes before me.'"

"Inspiration" and "head-work." With them, as has been said, Beethoven dwelt in loneliness, misunderstanding

and misunderstood; but always the Master, the Brain-owner, as he told the Land-owner. For love he had some inclination but little time—and, for one reason or another, he remained a bachelor. For the "harmonies" of drawing-room and salon he cared nothing—on one occasion he was so ill-dressed that he was arrested as a tramp! He could, and usually did, forget everything but his art—even a gift horse, and he forgot the fodder also; even the appetite that took him to the table, but was not enough to make him eat before he asked "What do I owe?" To his patrons he gave thanks, and patronage. To Lichnowsky he wrote: "Prince, what you are, you are through accident and birth. What I am, I am through my own efforts. There are Princes, and there will be thousands of Princes more, but there is only one Beethoven." But he was indeed inspired; and how he worked: "In the sketch-book for 'Fidelio' there are no fewer than eighteen different beginnings to Florestan's air 'In des Lebens Frühlingstagen'!"

When he secluded himself, engrossed in the "ordering of sounds," he was oblivious to everything but the frenzy of making music. "Beethoven's former landlord," notes Mr. Turner, defending the faithful Schindler, "did not want to let his lodgings to Beethoven again. One of the reasons why Beethoven was so unpopular with his landlords, apart from the noise that he made, was the fact that after being absorbed in composition his head would get so over-heated that he was accustomed, in order to check his mental excitement before going out, to pour jugs of water over his head, which he did walking about the room, regardless of the fact that the water streamed over the floor and through the ceiling. Another bad habit of Beethoven's was that of scribbling all kinds of remarks on the window-shutters, musical themes, accounts, etc."

And there is the account of him at Mödling in 1819. Schindler writes: ". . . both servants had gone away. . . . In the living room behind a locked door we heard the master singing parts of the fugue and the Credo—singing, howling, stamping. After we had been listening a long time to this most awful scene and were about to go away the door opened and Beethoven stood before us with distorted features calculated to excite fear. He looked as if he had been in mortal combat with a whole host of contrapuntists, his everlasting enemies . . . he spoke of the day's happenings, and with obvious restraint said: 'Pretty goings on these. Everyone has run away. I have not had anything to eat since yesterday afternoon.' . . . Never, it may be said, did so great an art work as the 'Missa Solemnis' see its creation under more adverse circumstances."

So much for Genius in Labour. The phase is but one of the many covered in the excellent "Unconscious Beethoven" and in the equally thought-compelling "Beethoven: The Search for Reality." Each book should have its public, and its large public, for each has to do not only with a Master whose story is one of the tragedies and triumphs of the world, but with the compositions of a musician whose every note invites study and analysis.

E. H. G.



THE DEATH-MASK: BEETHOVEN AFTER HIS DEATH ON MARCH 26, 1827.

From the Photograph in "Das Ewige Anklagen." Reproduced by kind permission of Frankfurter Verlags-Anstalt. Copyright Beethoven House, Bonn. Original taken by J. Danhauser, on March 28, 1827. Reproduced from W. J. Turner's "Beethoven," by Courtesy of the Author and of the Publishers, Messrs. Ernest Benn, Ltd.



A LIFE-MASK: BEETHOVEN AT THE AGE OF FORTY-TWO.

From the Three-Quarter View of the Life-Mask made by Franz Klein in 1812. Reproduced from Mr. W. J. Turner's "Beethoven," by Courtesy of the Author and of the Publishers, Messrs. Ernest Benn, Ltd.

acid," not the portentous puppet of "fictions invented to support the theory that the man Beethoven who walked the streets of Vienna habitually lived on the heights of ethical grandeur that he attained in his mighty music," not the fatherly guardian of a weak, dissipated, disobedient nephew, but the artist—the proud artist whose "colossal arrogance and self-sufficiency" were "the natural expression of both a body and a musical mind of exceptional power, and a power of which he was magnificently conscious."

Like all truly "big" men, in fact, Beethoven was the strong man rejoicing in his strength, and he went his own misanthropic way, the "Great Mogul" of Haydn; feeling the pin-pricks of criticism, but contemptuous of them, caustic as to his rivals, unbowed of head, careless of the conventions of the crowd. "He neither posed nor consciously deceived, but . . . in his life, as in his music, he was the unconscious expression of forces profounder than the merely personal. He did not do wrong things knowing they were wrong, and then try to persuade the world that there was no wrong in them. The truer explanation is that, partly by reason of his overwhelming belief in himself, partly because of his almost complete failure to understand the world in which he lived what most people would call his real life, but which was actually only a dim shadow-world trailing along behind the inner musical world that was the sole true reality for him, he was incapable of seeing certain of his actions as other people saw them."

That is Mr. Newman's thesis, and he develops it with meticulous care. Beethoven the outer man and Beethoven the musician are inconsistent; Beethoven the inner man and Beethoven the musician are one and understandable. "Many features of Beethoven's style . . . tempt us to think of him as the unconscious medium through which a musical idea worked, rather than as the conscious discoverer and manipulator of the idea. But . . . we must beware of being led astray by words. No one would contend that either Beethoven or any other composer has been merely a passive mouthpiece through which some undiscoverable spirit spoke. The processes of the human soul are too subtle and too complex to be described in this rough-and-ready way. But everyone whose daily business is with literature or art knows that nowhere in the whole domain of human psychology is the old problem of free-will and predestination more baffling than here. Undoubtedly we shape, or fancy we shape, our ideas into the forms we desire; but as undoubtedly the ideas have a life of their own. It is a common experience for a writer, after having given a projected article a certain title and developed his subject, as he thinks, along the line he intended when he began, to find, after he has proceeded a little way, that the article

\* "The Unconscious Beethoven: An Essay in Musical Psychology." By Ernest Newman. (Leonard Parsons; ros. 6d. net.)

"Beethoven: The Search for Reality." By W. J. Turner. (Ernest Benn; 18s. net.)



# THE MASTER.



## LUDWIG VAN BEETHOVEN.

(Born, December 16th, 1770; Died, March 26th, 1827.)

Speaking the other day, Sir Hugh Allen predicted that the Beethoven Centenary celebrations would be unique. "On March 26, 1827," he said, "died one whose work stands to-day a monument of genius. Between March 20 and 26, every musical body and institution in the civilised world would commemorate Beethoven, and those who could make music would play his works. They would not do this merely because Beethoven died a hundred years ago, but because they loved his music and wanted others to share in their enjoyment." Beethoven, it may be added, was born at Bonn and died in Vienna. He was the second son of Johann van Beethoven, Court Musician at Bonn to the Elector Max Friedrich of Cologne. His grandfather, Ludwig, who was

born at Antwerp in 1712, came of a Belgian family which was settled in a village near Louvain at the beginning of the seventeenth century; was a bass singer, and rose to be Court Musician and then Kapellmeister to the Elector Clemens August of Cologne. It is not surprising, therefore, that the future Master began his musical education at the age of four, when his father commenced to teach him. From 1781 until 1792, after he had been under Pfeiffer, a tenor, he filled various positions—Court organist, conductor of the orchestra, and so on—and then the Elector sent him to Vienna. There he studied under Haydn, and he continued under Albrechtsberger and Schuppanzigh. The three trios known as Opus 1 were published in 1795.

FROM THE PAINTING BY NEGRELLIS. (COPYRIGHTED.)



## THE CENTENARY OF BEETHOVEN: HOMES, RELICS, AND

PHOTOGRAPHS BY DARTMANN, GIERKE.



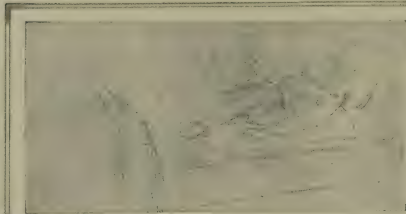
WHERE BEETHOVEN SPENT HIS LAST SUMMER, IN 1826: THE SCHLOSS GNEISKENDORF, THEN HIS BROTHER'S HOME NEAR VIENNA—SHOWING BEETHOVEN'S ROOM TO LEFT OF THE DIAL.



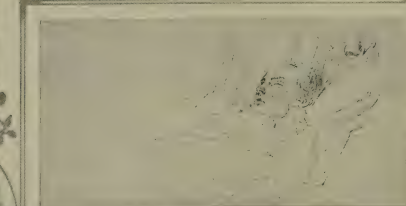
WHERE BEETHOVEN DREW HIS INSPIRATION FOR THE PASTORAL SYMPHONY: A GLADE AT SCHREIBERBACH, NEAR VIENNA, WITH THE MONUMENT ERECTED ON THE SPOT.



THE RELIC ROOM IN BEETHOVEN'S BIRTHPLACE AT BONN: AN INTERESTING COLLECTION OF MEMENTOES—A PIANO, VIOLINS, BUSTS, AND PORTRAITS.



"THE DYING BEETHOVEN": A DRAWING OF THE GREAT COMPOSER LYING ON HIS DEATH-BED, MADE BY AN ARTIST NAMED FELTSEHER, WHO WAS PRESENT.



BEETHOVEN ON HIS DEATH-BED: ANOTHER DRAWING DONE DURING HIS LAST ILLNESS AT VIENNA, BY THE SAME ARTIST—FELTSEHER.



WHERE BEETHOVEN FINISHED THE "MISSA SOLEMNIS" AND PLANNED THE NINTH SYMPHONY: THE FRONT OF HIS HOUSE AT BADEN, NEAR VIENNA.



ASSOCIATED WITH BEETHOVEN'S MASS AND THE IMMORTAL NINTH SYMPHONY: A BACK VIEW OF THE HOUSE AT BADEN, WHERE HE OCCUPIED THE FIRST FLOOR.

## MEMORIALS OF "THE SUPER-EMINENT MASTER IN MUSIC."

BOEDECKER, AND WHITEFRIARS PHOTO. SERVICE.



WHERE BEETHOVEN COMPOSED THE "MISSA SOLEMNIS" (SOLEMN MASS) IN THE SUMMER OF 1818: THE HAFNERHAUS AT MÖDLING, NEAR VIENNA.



THE ROOM IN WHICH BEETHOVEN WAS BORN: A GLIMPSE OF THE INTERIOR (CONTAINING A MEMORIAL BUST) FROM A LANDING IN THE HOUSE AT BONN.



THE BIRTHPLACE OF BEETHOVEN: THE HOUSE AT BONN (NOW A BEETHOVEN MUSEUM), WHERE HE WAS BORN ON DECEMBER 16, 1770.



SHOWING THE WINDOWS OF THE FIRST FLOOR ROOMS (ON LEFT) OCCUPIED BY BEETHOVEN: THE COURTYARD OF THE HAFNERHAUS AT MÖDLING



ANOTHER VIEW OF BEETHOVEN'S BIRTHPLACE: THE BACK OF THE OLD HOUSE AT BONN, ON THE RHINE, WHERE HE WAS BORN IN 1770.



CONTAINING PART OF AN ORGAN ON WHICH BEETHOVEN PLAYED IN THE MINORITE CHURCH AT EARLY MASS: AN INTERESTING ROOM PRESERVED.



MEMENTOES OF BEETHOVEN'S DEAFNESS: RELICS OF THE AFFLICTION FROM WHICH HE SUFFERED SO LONG—EAR-TRUMPETS USED IN HIS LATER YEARS.

Great preparations have been made to celebrate the centenary of the death of Beethoven, who (as noted under the colour portrait of him given in this number) was born at Bonn on December 16, 1770, and died at Vienna on March 26, 1827. In 1792 Beethoven left Bonn for Vienna and never returned. In 1826 he stayed with his brother Johann at the Schloss Gneiskendorf, and during the journey back to Vienna on December 2 of that year he caught a chill, which developed into dropsy, and he underwent four operations during his last illness. Our illustrations show several of the houses in which he lived at various times, and where he composed some of his most famous works. In connection with the centenary a special booklet has been issued by the Royal Philharmonic Society, which also arranged a performance of Beethoven's Mass at the Albert Hall on March 24, under the direction of Sir Hugh Allen. The Philharmonic Society, which was founded in 1813, did a great deal to promote Beethoven's fame in this country. One of his symphonies was given at its first concert. In 1822 the Society

commissioned him to compose a work that took shape as the immortal Ninth Symphony, and in the year of his death, hearing that he was ill and in difficulties, sent him a gift of 1000. In an introduction to the memorial booklet, Sir Alexander Mackenzie writes: "Beethoven is still the super-eminent Master in music." The celebrations include a great scheme of lectures, accompanied by gramophone records of a large number of Beethoven's most important works, organised in collaboration by the British and American centenary committees. Presiding at a recent gathering in London to inaugurate the celebrations, Sir Hugh Allen said: "The programme offers, first, a series of fourteen chatty lectures dealing with the composer's life, his methods of work, the deafness which might have blighted but actually inspired him, his music, and its form. Over one hundred gramophone records have been specially designed for illustrative purposes. Up to date, 3500 schools have applied for lectures. Colleges and musical societies, local education committees, and individuals interested in music number hundreds more."



# VAIKUNTHA, ABODE OF VISHNU: A HINDU HEAVEN IN JEWELLERY.

(SEE ARTICLE ON A LATER PAGE.).



A HINDU "APOCALYPSE" DEPICTED IN PRECIOUS STONES: A REMARKABLE JEWEL-STUDDED PANEL  
TYPICAL OF THE RELIGIOUS SPIRIT IN INDIAN ART.

This wonderful jewelled panel, which was exhibited in the United Provinces Court of the Indian Pavilion at Wembley during the British Empire Exhibition, is mentioned in an article (elsewhere in this number) by Mr. V. R. Karandikar, on the religious spirit that permeates all Indian art and craftsmanship. "A typical example," he writes, "is the jewelled picture of a Hindu heaven, Vaikuntha, the abode of Vishnu, the Preserver of the Hindu Trinity. The artist has here chosen his jewels according to their traditional meaning. The animals also are made of

precious stones, while emeralds and sapphires, cats'-eyes and topazes are employed to work out the landscape. Beautiful blue turquoises are utilised to make the sky and the clouds, and beaten silver with enamel-work has been chosen to build up the pavilion in which is seated the deity on his favourite eagle. The whole thing has a symbolic significance, much of which is as mysteriously hidden as the secrets of Freemasonry, and is given only to the select few who have gone through the sacred initiation ceremonies." It recalls the Book of Revelation.





Painted by W. Dendy Sadler.

London, Published 1<sup>st</sup> June 1926 by John Dewar & Sons Ltd. Dewar House, S.W.1. the Proprietors of the Copyright.

Etched by F. Hargreaves.

“TALLY HO!”

Tally Ho! How happily the cry is taken up. For a glorious run of genial contentment and fellowship is certain, when mankind first sights —

DEWAR'S



# THE EAGLE BY "SLOW MOTION": A "HAWK FOR THE EMPEROR."

PHOTOGRAPHS BY CAPTAIN C. W. R. KNIGHT, M.C., F.R.P.S., F.Z.S., FROM HIS NEW NATURE FILM, "THE FILMING OF THE GOLDEN EAGLE."



A GOLDEN EAGLE'S FLIGHT SHOWN IN SLOW-MOTION PHOTOGRAPHY: APPROACHING A ROCK TO ALIGHT, WITH WINGS DROOPING AT THE FALL OF THE BEAT.



THE KING OF BIRDS IN THE AIR: ANOTHER PHASE OF THE GOLDEN EAGLE'S FLIGHT TOWARDS A ROCK—THE WINGS UPRaised AT THE HEIGHT OF THE BEAT.



OPENING THE POWERFUL TALONS READY TO OBTAIN A FOOTHOLD: THE GOLDEN EAGLE COMING NEARER TO THE ROCK.



WITH THE GREAT TALONS STILL MORE WIDELY EXTENDED: THE GOLDEN EAGLE JUST BEFORE ALIGHTING ON THE ROCK.



"HE CLASPS THE CRAG WITH HOOKED HANDS: CLOSE TO THE SUN IN LONELY LANDS, RINGED WITH THE AZURE WORLD, HE STANDS."



IN POSITION FOR A NEW FLIGHT: THE EAGLE, WITH "AMPLE PINION" UPRaised, STEPS OFF SMARTLY WITH THE RIGHT FOOT.



THE START OF AN EAGLE'S FLIGHT: THE LEGS (WITH CURIOUS TROUSER-LIKE EFFECT) STRETCHED OUT AFTER KICKING OFF.



"SAILING WITH SUPREME DOMINION THROUGH THE AZURE DEEP OF AIR": THE GOLDEN EAGLE IN FULL FLIGHT.

One of the most remarkable features of Captain Knight's new nature film, "The Filming of the Golden Eagle," to be produced at the Polytechnic on April 2, is the wonderful series of slow-motion photographs illustrating the movements of the great bird in flight. The examples reproduced above show in fascinating detail the various forms assumed by the wings during the rise and fall of the beat, the opening of the talons just before alighting, in order to secure a foothold (or sometimes, no doubt, to seize prey), and the attitude of the bird in beginning a new flight. Another very interesting incident of Captain Knight's experiences at eagle

eyries in the Highlands of Scotland is illustrated on the opposite page, and elsewhere in this number we give a photograph of a young golden eagle in full colour. The film itself contains incidental pictures of many other birds, including the tawny owl illustrated in our last number. Regarding the flying eagle, a note in the programme says: "We can almost hear the rush of mountain air under her mighty pinions. The wonders of her flight are analysed . . . a vision of the grace, power, and beauty of Nature's rhythm. Finally, we get a glimpse of ancient days, when the eagle, then used in falconry, was known as 'the Hawk for the Emperor.'"



# "THE FILMING OF THE GOLDEN EAGLE": THE EAGLET'S FIGHTING SPIRIT.

PHOTOGRAPHS BY CAPTAIN C. W. R. KNIGHT, M.C., F.R.P.S., F.Z.S., FROM HIS NEW NATURE FILM, "THE FILMING OF THE GOLDEN EAGLE."



THE PUGNACITY OF THE YOUNG EAGLE: ONE OF TWO EAGLETS ON A NEST THAT HAD DROPPED SIXTY FEET DURING A STORM, WITH MENACING BEAK AND TALON, FEROCIOUSLY REGARDING CAPTAIN KNIGHT AS HE REARRANGED THE FALLEN NEST—AN INCIDENT OF HIS EXPEDITION TO THE HIGHLANDS SHOWN IN "THE FILMING OF THE GOLDEN EAGLE."



THE YOUNG EAGLES IN THE SECOND EYRIE VISITED, WITH FOOD BROUGHT BY THE MOTHER BIRD: ONE AT "DINNER" AND THE OTHER "FINISHED."

Captain Knight visited three golden eagle nests during his expedition to Scotland that resulted in "The Filming of the Golden Eagle." Describing the first, he writes: "The female eaglet developed a violent aversion towards her little brother. He struggled valiantly, but his murderous sister threw him, worn out and almost lifeless, over the edge of the nest. Later we found his dead body at the foot of the cliff." The mother did not interfere. Elsewhere Captain Knight found a second eyrie, and a third surprisingly near it. "Balanced precariously," he writes, "on the shelving ledge of a sheer rock was indeed another eagle's nest, within three-quarters of a mile of the other. This eyrie contained two gigantic young eagles almost ready to fly. Hours of continual and depressing rain followed, and we discovered that during the storm the nest had fallen from the ledge. We found that neither of the two eaglets had been hurt. One was sitting at the foot of a birch tree; the other had perched on the upturned nest. We made the fallen nest as comfortable as possible, in the hope that the eaglets would settle down on it. They did, and, undeterred by the fact that the nest had fallen sixty feet, the old eagle continued to bring them food, feeding her gigantic offspring as gently as the mother eagle fed the tiny young ones at the first eyrie."



INDIFFERENT TO THE QUARRELS OF HER YOUNG: A GOLDEN EAGLE IN THE FIRST EYRIE VISITED, WITH A FEMALE EAGLET DRIVING OUT HER BROTHER.



## BETRAYED BY ITS BARKING CRY WHILE BEING FED.

APRIL 1927. PHOTOGRAPH BY CAPTAIN C. W. R. KNIGHT, M.C., F.R.P.S., F.Z.S.; FROM HIS NEW NATURE FILM "THE FILMING OF THE GOLDEN EAGLE."



A YOUNG—AND "GIGANTIC"—GOLDEN EAGLE ALMOST READY TO FLY: *AQUILA CHRYSÆTUS* IN AGGRESSIVE MOOD.

As we had occasion to note in our issue of last week, a remarkable film entitled "The Filming of the Golden Eagle" has been taken in the Highlands of Scotland by Captain C. W. R. Knight, and is to be shown and described by him at the Polytechnic Theatre, Regent Street. The first public exhibition will be on April 2. The particular photograph here reproduced in colours depicts one of two "gigantic" young eagles almost ready to fly. Captain Knight records: "I distinctly heard

the curious, barking cry which young eagles invariably utter while they are being fed. . . . I rushed off to investigate, and found that, balanced precariously on the narrow shelving ledge of a sheer rock, surrounded by birch and pine trees, was indeed another eagle's nest. . . . This eyrie contained two gigantic young eagles almost ready to fly." Later the nest fell sixty feet, but the young birds were unhurt: indeed, they re-settled in the nest and the old eagle fed them.



# HUSBANDS

## Gilt-Edged and Otherwise



### THE DANCING HUSBAND

Mrs. Plutocratic Miggs has never left off smirking,  
Bulging with enormous pearls, she watches Alfred working,  
Once men catch the Dancing Craze 'tis virulent as rabies—  
Bless his heart—it keeps him young to prance with Sugar Babies!

Alfred spurns his snow-white Past of virtuous endeavour;  
In a whirl of gay balloons who would not flirt for ever?  
Yet he shuffles back at last from music, youth and colour—  
Mrs. Miggs, the wise Old Girl, sits smiling—with ABDULLA.

F. R. Holmes.

# ABDULLA SUPERB CIGARETTES

TURKISH

EGYPTIAN

VIRGINIA



## THE MYSTIC SIDE OF INDIAN ART.

By VISHNU R. KARANDIKAR.

(See Colour Illustration on Page 536.)

"THERE are ornaments made from gold, and mountains made from water, but if we go to seek the gold or the water, they have no form. Such is the world, a creation of God, who is formless but who creates forms"—this is the underlying principle amongst all artists in India. Whether a man is working on brass or silver or gold; whether he is carving in ivory, ebony, or sandalwood; whether he is weaving a pattern in wool or silk or cotton, he is trying to transfer his deep spiritual thoughts on to the material with which he is working. From morning till night, every moment of a Hindu's time is devoted to some religious purpose. Even if he is engaged in sweeping the roads, he would say: "We come from the abode of God in order to cleanse the earth. We will lead a life of sacrifice and service that people may learn what is truth and what is religion. Old faiths have disappeared in cobwebs of doubt and are covered over with mysteries of meaningless words; let us, who know the truth, sweep away the trash, and show the real gold behind to the world."

Armed with this outlook upon all the phenomena in this world, the Indian artist tries to put his best into the work he is doing, because he sees his God within the work and he wants his work to be the best representation of his ideal. Thus it comes that, while the West excels in mass production, the East, especially the Hindu East, comes out best in individual perfection. We saw this reflected in almost every work of art shown in the Indian Pavilion at Wembley during the British Empire Exhibition.

Take, for instance, the beautifully carved doors in the Madras Court. The figures adorning them were those of Shri Krishna with the divine flute and Saraswati, the Goddess of Learning, with her peacock. The first figure was shown standing under a tree playing on the flute, and tigers and deer, snakes and mongooses, eagles and parrots, were all attracted to that spot. It is music that wins over the tiger in man, that charms the birds of fancy and imagination, that fascinates and subdues the creeping snakes of lower human desires; all these feel that they attain their object under the Tree of Desire, and once they have attained it they are His—transmuted and transformed into useful instruments in His hands. The Goddess of Learning was depicted with four hands, in one of which was held the book symbolic of all

knowledge committed to writing; in another the rosary indicating the depths of intuition and wisdom available to human beings through contemplation and meditation; while in the other two was held the *beena*, by playing on which one can become in tune with the Infinite. There cannot possibly be any other bird in creation to rival the peacock, whether in the glories of colour or elegance of form and motion. For the Goddess of Learning this famous bird becomes a symbol of sculpture and painting. Thus the doorways of a Hindu household become a symbol of peace and wisdom.

Another typical example is the jewelled picture of a Hindu heaven, Vaikuntha, the abode of Vishnu, the Preserver of the Hindu Trinity. The artist has here chosen his jewels according to their traditional meaning. The animals also are made of precious stones, while emeralds and sapphires, cats'-eyes and topazes are employed to work out the landscape. Beautiful blue turquoises are utilised to make the sky and the clouds, and beaten silver with enamel-work has been chosen to build up the pavilion in which is seated the deity on his favourite eagle. The whole thing has a symbolic significance, much of which is as mysteriously hidden as the secrets of Freemasonry, and is given only to the select few who have gone through the sacred initiation ceremonies. One might quote scores of such beautiful objects, like the tortoise chariot of Travancore Court, or the sandalwood temple from Mysore, the ivory figure of the dance of the heavens, or the wonderful ivory mat and silver filigree designs from Bengal. But the main lesson behind it all lies in the depth of mysticism and spirituality that permeates the life of even the most illiterate of Indian artists.

Spring has a very adverse effect on the appearance of the home, for the bright sunshine outdoors makes everything in the house look faded and jaded. It is this which has formed the national habit of spring cleaning, and one of the chief concerns is the polishing of floors and furniture. Those who use Mansion Polish will have the satisfaction of knowing that this part of their spring cleaning has been completed with quickness and thoroughness, for this polish gives a most pleasing brightness with remarkable ease, greatly improves the colour of the wood, and reveals all the beauty of grain and figuring. Very timely, also, is the arrival of a new and improved floor-polisher, which is used like a broom. It is made by the Chiswick Polish Company, Ltd., of Cherry Blossom Boot Polish fame.

## THE WORLD OF MUSIC.

## THE FUTURE OF CONCERTS.

THE news that there are to be no more "Promenades" and no more of the New Queen's Hall Orchestra's symphony concerts after the present season, came as a considerable surprise to London's musical public when the announcement was made recently in the *Times* through Sir Henry Wood. It is unnatural to expect that Messrs. Chappell and Co. should go on losing money, as they apparently have done for years over these concerts, but one may be permitted to wonder how it is that, for example, the Promenade Concerts do not pay, when one reflects that the concerts fill the Queen's Hall three nights out of the six during the eight weeks' season, and draw quite large attendances on the other three nights of the week. One would have thought that the expenses would be so much diminished when spread over a two months' nightly season that the Promenades would at least have paid their way. To me it is frankly incomprehensible that they don't when I am told that if the Queen's Hall is quite full it is possible just to make a profit on a single concert with an orchestra and a "star" conductor.

Moreover, we have to consider that the financial results of the "Proms" and the symphony concerts can be largely a matter of accountancy. For as Messrs. Chappell and Co., are the lessees of the hall, and supply the pianofortes used and publish a good deal of the music that is performed, the profit-and-loss account would depend largely upon whether the advertising value of these concerts was adequately allowed for. One cannot help feeling that Messrs. Chappell and Co. have been led into the present impossible position largely by that initial error of judgment which made this old-established firm take up a hostile attitude to broadcasting. It would have been quite easy in the early days of broadcasting for Messrs. Chappell and Co. to have made an arrangement with the B.B.C. which would have relieved the "Promenades" and the symphony concerts of a great part of their financial burden; but this was not done, and so the B.B.C. has developed along other lines.

In the long run this may not prove to be a disadvantage to music. It is unthinkable that the "Promenades," which are so popular and admirable a feature of London's musical life, will be allowed

(Continued on page 558.)

# HOTEL ASTORIA PARIS

AVENUE DES CHAMPS ÉLYSÉES

Facing the ARC de TRIOMPHE



This Hotel,  
situated in the most Aristocratic Quarter  
of Paris,  
has been entirely  
Rebuilt,  
Refurnished  
and brought up  
to the highest standard  
of  
**HOTEL PERFECTION**

## Styles for 1927

This Battersby 'roll curl' is a very popular soft felt hat. It is smart, comfortable and suitable for almost all occasions.

For over 60 years Battersby hats have been worn by the best-dressed men in all parts of the World.



**Battersby**  
BRITISH  
HATS  
FOR MEN

SOLD BY THE BEST HATTERS

Prices: 20/-, 25/-, 30/-

Actual Makers:

BATTERSBY & CO., LTD., STOCKPORT.  
MONOMARK BCM/BATTERSBY.



## The NOBILITY of MOTHERHOOD

MOTHERHOOD is the crowning glory of a woman's life, the realisation of her fondest dreams.

During the months of patient waiting visions of her baby's future pass through the mind of the mother-to-be. She pictures the chubby, rosy baby, the baby growing up to sturdy, healthy childhood, from childhood to strong manhood or graceful womanhood, until the full maturity of a successful career or a happy wifehood is attained.

The realisation of her visions depends in large measure upon the first few months of her baby's life. Then are laid the foundations which will determine if the child is to grow up to become the embodiment of sound physical and mental development.

Medical science is agreed that to ensure this the only right way is for the baby to be naturally fed from birth. Testimony to the exceptional qualities of "Ovaltine" for producing a rich supply of maternal milk is being daily received from doctors, nurses and mothers. "Ovaltine" is also of the greatest value to the nursing mother in maintaining her strength and ensuring a quick return to normal health after the confinement.

"Ovaltine" is concentrated and easily digested nourishment in which all the essential food elements and vitamins are present in correct nutritive ratio. One cupful of this delicious beverage yields more nourishment than three eggs. Prepared from Nature's Tonic Foods—malt, milk, eggs and cocoa.

# OVALTINE

TONIC FOOD BEVERAGE

Enables Mothers to Breast Feed their Babies

Obtainable throughout the British Empire.

Prices in Great Britain, 1/6, 2/6 and 4/6 per tin.

P. 156

*Happy Visions*



# THE WORLD OF WOMEN.

## A Cecil Engagement.

Miss Maud Cecil, who has just become engaged to Mr. Greville Steel, a nephew of Sir Arthur Steel-Maitland, the Minister of Labour, belongs to a very interesting family. She is the younger daughter of



ENGAGED TO MR. GREVILLE STEEL: MISS MAUD CECIL.

Photograph by Hay Wrightson.

Sir Evelyn Cecil, M.P., a cousin of Lord Salisbury, and her mother, Lady Cecil, daughter of the first Baron Amherst of Hackney, is noted for her love and expert knowledge of horticulture. Miss Maud Cecil has been studying at the Slade School for the last three years, takes her art very seriously, and

is said to be now engaged on a portrait of Mr. Steel.

## A Woman Censor.

More than one important women's committee lost a very decorative member when Miss Rosamond Smith, the newly appointed Chairman of the L.C.C.'s Theatres and Music-Halls Committee, gave up, some years ago, the offices she had held in feminist organisations to devote herself to local government work. A pretty woman with an extremely fair complexion, masses of golden hair—which she has now, alas! cut short—and brilliant blue eyes, she was always a striking figure on any platform, and she dressed beautifully when few of her colleagues had learned to appreciate the value of clothes. She will make an excellent chairman, and will take her new task as seriously as she has taken all her duties as member of the London County Council during the past five years. She will control the greater proportion of London's entertainments, will consider safety precautions in theatres and halls, and exercise a certain censorship with regard to films which the Board of Film Censors has considered doubtful. Her friends feel that, while she has nothing to do with aesthetic values, she will privately and without expressing them form very decided opinions about the fashions of the films, especially the hats, for no woman in England has a more unerring eye for good and distinctive millinery.

## Dame Margaret Lloyd George.

One of the most popular women connected with political life is Dame Margaret Lloyd George, who has been a victim of influenza at her home in Wales, but is now, happily, convalescent.



CONVALESCING AFTER INFLUENZA AT HER WELSH HOME: DAME MARGARET LLOYD GEORGE.

Photograph by Bassano.

she had to speak from a public platform. One remembers the gentle voice, hardly audible beyond the front seats, in which she made her first speeches;

but as she became accustomed to this new rôle she gained confidence and spoke effectively at a number of meetings.

She was the first woman J.P. for Wales, and she was accorded the rank of Grand Dame of the British Empire on account of her work for hospitals and charities during the war. Most people still forget the title and speak of her as Mrs. Lloyd George, and when she is asked which form of address she prefers, she says she has no preference. But she did admit to one enquirer that she thought Margaret was a beautiful name, adding that all her life she had never been known as Margaret, but called by some variant of the name.



MISS FLORA SANDES, WHOSE "AUTOBIOGRAPHY OF A WOMAN SOLDIER" HAS JUST BEEN PUBLISHED.

served with hospital units in Serbia. She went out there as a member of a St. John Ambulance detachment, and it was only after some months with it that she decided to join the Serbian Army as a combatant. After her return to London she still wore her khaki uniform for a time, and looked so much like an ordinary soldier that people who met her socially used sometimes to get rather a shock when they discovered that she was a woman. They used to wonder why she preferred to wear in London streets the tunic and trousers that were made for the battlefields of the Balkans.

## Lady Pleasance's Daughter.

ance M'Kenna recalls a pretty romance of the high seas. It was when the Earl of Stradbroke was Governor of Victoria that his eldest daughter, Lady Pleasance, travelling by a P. and O. liner from Australia to Burma, made the acquaintance of Mr. M'Kenna, who was one of the wireless operators on the ship. They fell in love without much loss of time, and on arriving at Rangoon Lady Pleasance cabled the news of their engagement to her parents. The marriage took place shortly afterwards in England, and it was understood that, while the young people had for a time to live very simply, they were well content. They have a small son, William Patrick John, who is two years old.

The announcement last week of the birth of a daughter to Mr. Owen M'Kenna and Lady Pleasance



LADY PLEASANCE M'KENNA, WHO GAVE BIRTH TO A DAUGHTER LAST WEEK.

Photograph by Bassano.

## A Friend of the Duchess.

Lady Alice Fergusson, who has had the responsibility and great pleasure of acting as hostess to the Duchess of York during her convalescence at Government House, Wellington, is an old friend

of hers and of the Strathmore family, and has also been a visitor at Glamis. The little Duchess would feel it was rather lucky that her illness occurred within easy reach of Wellington. It would have been very awkward had she fallen ill when she was travelling among the remoter beauty spots of the islands. As it was, Nelson, one of the loveliest little towns in the Dominion, took care of the Duchess in her illness, and when she was better it was an easy journey to her friends at Wellington.

Sir Charles Fergusson, who is one of the most popular Governors New Zealand has ever had, is the son of a Governor who went out there more than fifty years ago, the Sir James Fergusson who, after a brilliant career in various parts of the Empire and in the Home Government, was killed in the Jamaica earthquake. One of his sons married a New Zealand lady, and there are other family connections with the Dominion. Lady Alice's father, the late Earl of Glasgow, was also a Governor of New Zealand. His three daughters were at that time high-spirited, lively young girls. The New Zealanders still remember how, when one of them met with an accident—she was thrown from her steed—it was explained that she had been riding a cow around a field, and the creature had entered too thoroughly into the spirit of the adventure.

## A Shy Celebrity.

Those who had not seen Miss May Sinclair before she appeared at the end of the Repertory Players' performance of the play based on her pre-war novel, "The Combined Maze," were surprised to see how shy the famous little lady was, as she acknowledged the audience's expression of enthusiasm. But her friends have known for many years that she is by far the shyest of our distinguished writers, shyer even than Sir James Barrie, though, like him, she writes with great frankness. She is a psychologist, and has written a treatise on psychology, but all her novels may also be described as psychological studies.

Miss Sinclair, industrious and versatile, has always gone about her work in a scholarly fashion, and she has shut herself away from her friends and from the newspapers while writing each of her many novels. Then she would come among them again, but usually preferred to sit listening to their talk, saying very little herself, but noting everything that went on, with her eyes bright and round as those of a little bird. During the early part of the war she left her study to do Red Cross work in Belgium and the first novel written after that was a fine study of fear and self-sacrifice.



HOSTESS TO THE DUCHESS OF YORK DURING HER STAY AT WELLINGTON: LADY ALICE FERGUSSON.

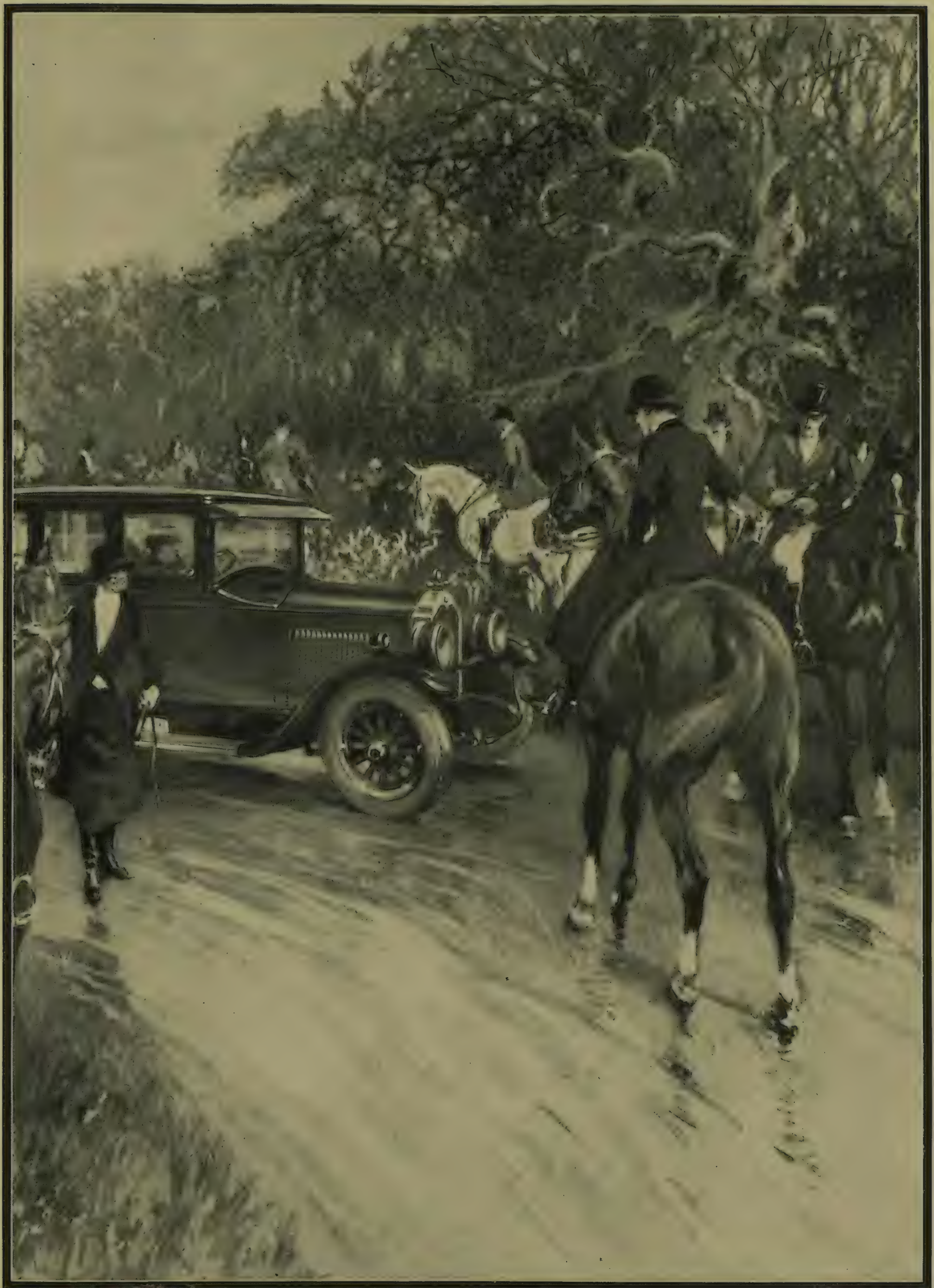
Photograph by Russell.



A FAMOUS NOVELIST WHOSE "THE COMBINED MAZE" WAS PRODUCED BY THE REPERTORY PLAYERS RECENTLY: MISS MAY SINCLAIR.

Photograph by Swaine.









*The Buick Empire Four-door Saloon. In Blue. Price £485*

# Whatever our Weather

**K**ING CHARLES spoke truth when he said that one could spend more days out o' doors in the English climate than in any other.

Let those peoples who do not understand us say that we, as a nation, take our pleasures sadly. Are we not the very people who invented outdoor play? Most of the world's most strenuous games owe their origin to the invigorating rigour of the British winter. There is no cosier spot on earth than the English winter fire-side. Yet we leave its cheery snugness to hunt the fox in the cold winter dawn; to fight possession of the leather ball, round or oval, as we be Soccer or Rugger enthusiasts; to wield the hockey stick, to swing the golf club. . . . .

And then, the grey day closed, who so merry in the social throng as the cheerful youth, the bright-eyed girl whose day has been healthfully spent in the open.

Life is fuller, wider to-day than ever before in history. We no longer are compelled to choose between the open-air delights of the country and the social pleasures of the town. We now give our days to the one and our nights to the other. The country



*To the theatre and back again after the show, you can travel in your Buick, with all the intimate warmth and cosy comfort of your own fireside. Bucket-seating for the driver and front passenger, adjustable at will, deep cushioned rear seats, all are designed for ample leg room.*

has come to town, the town has come to the country; magical work of the modern motor-car.

A car is an absolute essential to the enjoyment of a full modern life. There are so many delightful things to do, such a multiplicity of engagements to fulfil, that "getting there and back" has become a tremendous factor of existence. Owning a car, we come and go with a speed and in a luxury which make the very coming and going, an enjoyment in itself, a part of the day's joyous round.

As the most typical example of the car which plays so intimate a part in its owner's life let us take the Buick Empire 4-Door Saloon. Here is a fine roomy car, offering cosy accommodation for five passengers. Its impressive dignity, clean-cut lines and beautiful lustrous finish lend just the right touch of refinement to our "entrances and exits" at social or sports gatherings. No more joyous sight can be imagined than this fine saloon with its happy freight gliding to some glad gathering.



Its interior equipment shows close attention to every detail that makes for comfort and convenience. A notable detail, often overlooked in saloon design, is the ample head-room provided, avoiding the hats-on-knees nuisance. Four doors give easy access from both sides. Sinking gratefully into the deep sprung cushioning, let us take note of the details which give this peculiar sense of well-being and luxury to the Buick passenger. The upholstery of grey repp or leather shows British workmanship and material at their best. There are silk-finish window blinds if we desire privacy; our feet find a footrest just where we desire it; an interior roof light sheds a soft, warm glow; ash-trays provide for the inevitable smoker.

In this car, specially designed for the owner-driver, his comfort has received the most knowledgeable care. The front seats are of the sliding bucket type, individually adjustable for leg room; controls are placed just where he would instinctively reach for them; his will is instant law in this wondrously tractable car.

No feature of the Buick wins higher praise than its readiness to start at once after a long wait in the cold. We love to get in and away; hate to sit waiting for a surly engine. So, as the Buick moves off almost before we have arranged ourselves for the journey, we have a word of congratulation for our owner's choice of a car. And if any of our



*Neither rain, snow, sleet, or the fiercest gale can disturb the occupants of the Buick Empire Saloon. Weather need never deter you from any journey in your Buick. Flooded roads that have deterred other cars have not stopped Buicks. Irrespective of price, no car in the world is better protected than Buick.*



*There is health-assurance as well as comfort in the cosy warmth and perfect ventilation of the Empire Saloon; both matters of importance if you have just left an over-heated Ballroom.*

party have never before travelled in a Buick Saloon they will now note with surprised delight the absence of rumble and vibration. The many things we have to say are said in tones of ordinary conversation in which the driver himself can—and generally does—join.

Those of us who are mechanically minded will want to know how so powerful an engine can possibly work in such velvet smoothness. They will seek explanation of the oft-heard phrase "Buick is vibrationless beyond belief." They will want to know the why and wherefore of the Buick's wonderful top-gear performance—two miles to sixty and over, with an acceleration that leaves the rest "standing." They will want to dig down into the fundamental reasons for the Buick's staunch reliability, the clever devices by which every form of running trouble has been anticipated and checkmated. The whole story is in the Buick catalogue.

# *When Better Cars are Built —Buick will Build them*





THE DOMINION TWO-DOOR SALOON.

*A charming closed car, moderately priced. Two wide doors provide exceptional accessibility to all seats. Extra large size windows provide visibility far beyond the average.* Price £425

## The 1927 Buick Catalogue

The 1927 BUICK CATALOGUE describes all points of mechanical excellence in Buick construction and illustrates in natural colours the complete Buick range. We should very much like to send a copy of this catalogue to you.

The very car of your desire is included in the Buick range. There are many closed models, there are touring cars and two-seaters; in fact, a type of coachwork to meet every wish.

Any Buick dealer will be delighted to place a car at your disposal so that you may try it for yourself and compare its performance, appearance and value with other cars.

Buick shares its price with many cars, but its value with none.

GENERAL MOTORS, LTD., Edgware Road, The Hyde, N.W.9



THE MAJESTIC TOURER.

*An ideal car for all occasions. Hood and rigid, clear-view side-curtains offer immediate and complete weather protection. In blue and maroon, with leather upholstery to match. Adjustable bucket seats. Price £398*



# Fashions & Fancies

Seen at the  
Dress Shows.

The new  
fashions  
are no

longer a cause for speculation. The many dress shows of the past week have revealed every secret, and though it must be admitted that in general there is no startling change, in detail there are many interesting points. To begin with, there seems to be a distinct difference in character between day and evening toilettes. The silhouette of the coat or sports suit is perfectly straight, even the pleats being used with more discretion than before. In the evening, however, fulness is again apparent. Even flutes and godets, so rigorously barred just lately, are introduced in front of the skirt, leaving the sides and backs plain, or a full skirt may fall evenly from a rather high, tight waist. This new *robe de style*, however, is no longer carried out only in taffeta, but in chiffon and lace as well. One lovely Court dress for a débutante made in this style is in silver lace reaching almost to the ankles, and from the shoulder falls a long train of the same lace bordered with pearl embroideries.

Variations of  
the Sports Suit.

For the daytime, clothes are more "sporting" than ever. Knitted suits are as perfectly tailored as a coat and skirt, but are known as "cardigan suits," their little coats being of angora or cashmere. They are in every colour of the rainbow, with striped jumpers of crêpe-de-Chine to match. The skirts are sometimes of the latter material, and for these lighter suits a real peach tint has superseded the *bois de rose*. Jumpers are decorated in various ways. The horizontal stripes which are so smart are obviously rather trying to all but the very slim, and in consequence some of the jumpers have only striped

Perfectly constructed to give every possible comfort is this reclining chair with a patent adjustable back, built by the well-known firm of Carter's, Ltd., 125, Great Portland St., W.

places this year—at the waist, for instance, or right on top of the shoulder, and one smart model even boasts a crest in the centre of the back.

Smart Shades  
and Schemes.

Pastel shades are rather overshadowed this season by vivid colours, which are used in soft materials, such as crêpe-de-Chine and georgette and chiffon. A bright gold, the actual colour of a new sovereign, is very smart allied with black, and a clear geranium-red is another favourite. Blue in all shades, except the very lightest, really predominates, however, and appears with equal frequency on sports suits, afternoon frocks, and in hats. For simpler town walking clothes, navy-blue embroidered with white braid has been chosen by many of the leading *couturiers*, forming the *raison d'être* for the revival of the white camellia.

Silk Wigs for  
the Evening.

From Paris has come the amusing vogue of wearing coloured silk wigs in the evening to match the frocks. And they are not the simple affairs of a few seasons ago, but are actually elaborate head-dresses. One of the latest of these coiffures is pictured on the right, and was sketched at *Feminix*, 26a, Albemarle Street, W. The wig is of blue silk dressed high in two "ears" at the back of the head, and sprays of pink roses form the decoration. Another new whim showing the trend towards more elaborate coiffures is the mother-o'-pearl head-dress above, with almost a diadem standing out from the nape of the neck. Incidentally, it may also be worn further on the head, in which case the upstanding part forms a halo. In these salons there are attractive silk wigs with neat plaited chignons laid flat against the nape of the neck, available for £3 3s. Another novelty is a "Juliet" cap for the evening in pearls and silver. The new mode of wearing the hair rather long and brushed upwards in small curls is carried out to perfection by these artists, and it must not be forgotten that permanent waving and all branches of hairdressing are performed here by women who are fully trained experts.

Xantha for  
Pretty Lingerie.

Every woman who is clever with her needle should invest in a few yards of that fascinating material Xantha, which is surprisingly inexpensive and will wash and wear splendidly. It is a ladder-proof knitted fabric with a self stripe running through the material, and its texture is wonderfully soft and supple. The silky sheen and surface is not impaired by the most strenuous laundering, and the prettiest undies retain their shape as well as their freshness. Xantha is available in every lovely colour, either by the yard or ready made up into attractive garments, from all the leading outfitters. Should

IT IS A WORLD OF DRESS SHOWS JUST NOW, AND THE MANNEQUINS ARE MARCHING FROM MORN TO MIDNIGHT ALONG THE RAINBOW ROUTE OF FASHION.

any difficulty be experienced, however, application should be made to Courtaulds, Ltd., 16, St. Martin's-le-Grand, E.C.

A Luxurious  
Rest Chair.

You do not need to be an invalid to enjoy the possession of one of the famous reclining chairs made by Carters, of 125, Great Portland Street, W., for they look like a handsome piece of ordinary furniture in the room, and are yet endowed with every luxurious comfort. The one pictured above, for instance, is constructed with an ingenious mechanism by which the back of the chair automatically assumes any position from vertical to horizontal at the will



The latest coiffure adornments from Paris, carried out by *Feminix*, 26a, Albemarle St., W. Above is a head-dress in mother-o'-pearl, and below (right) a silk wig trimmed with roses.

of the occupant. This renders it a perfect rest chair for everybody, adjustable to the slightest whim and not restricted to the use of an invalid who must remain in one position. Another useful accessory is the over-chair table, made with a combined reading desk or flat table. It is obtainable from £7 7s. An illustrated catalogue giving full particulars will be sent gratis and post free on request.

The Latest  
Watch Wristlet.

A timely addition to the list of really useful novelties has just made its début. It is called the "Strip-Grip," and is a semi-rigid strip in silver or gold which takes the place of leather or spring types of wristlet for the wrist watch. Apart from its fashionable appearance (made, as it is, either plain or engine-turned), the first cost of the "Strip-Grip" is the last. It does not wear out, and there are no springs to go out of order. It clips on in a second, and is especially practical for all sports enthusiasts. As an Easter gift it is sure to be appreciated, and will prove a lasting friend.

Xantha, a woven material with the sheen and suppleness of silk, makes these simple undies, which will wash and wear indefinitely without losing their shape or prettiness.





## THE CHRONICLE OF THE CAR.

## ON VERY BIG CARS.

YOU may say what you like about the wonderful efficiency of the small car, its performance and its practicalness. I have said it all myself many times, and shall in all probability say it all again very shortly: but there is something about your really big car, wasteful, vast in bulk, expensive to buy and run, "superfluous" in many ways, which takes you by the heart every time you drive it. I speak, naturally, only of the best kind of big car, the sort which really has a decent power-to-weight ratio, and does not sneak through to silken flexibility by the simple means of installing a vast engine in an ordinary-sized chassis and giving it a low gear-ratio. The kind that does this is not a modern motor-car.

Your enormous motor-car may not be capable of being driven much faster along ordinary roads than your smaller one—very likely not quite so fast. Its average speed will almost certainly be lower. It will have an immense spread of bonnet before your eyes, and you will, at first, catch yourself wondering if you are going to navigate this vast vessel safely round street corners. She seems to be about a mile long

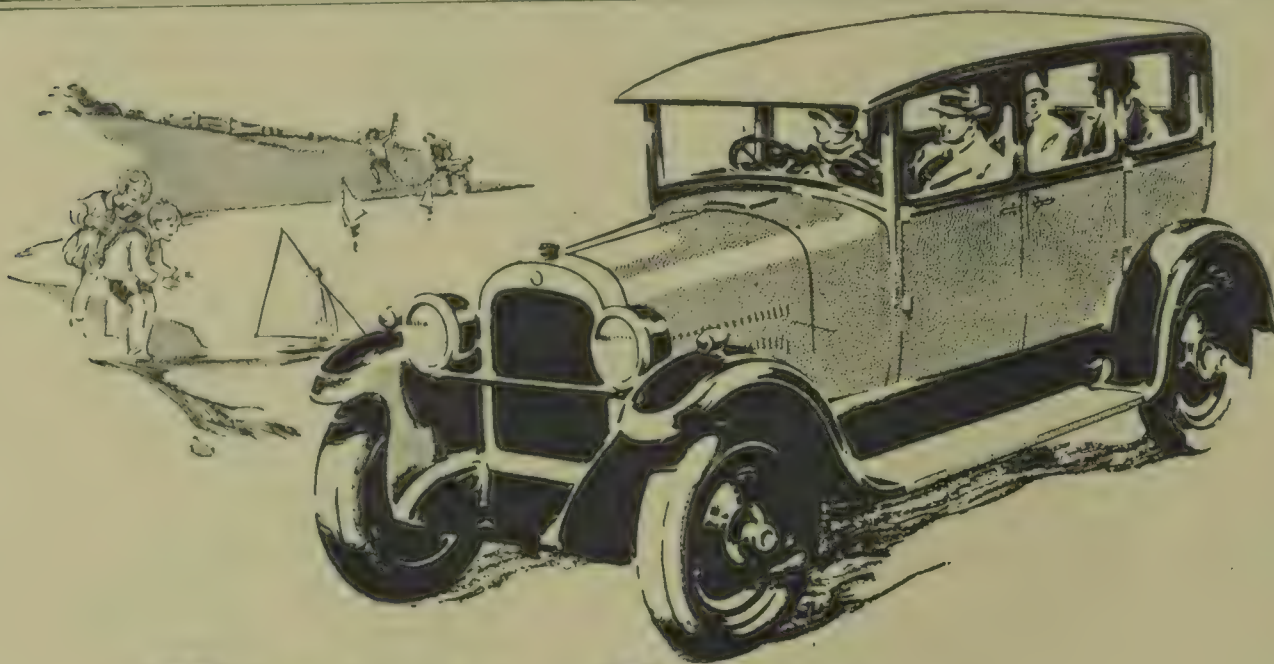
and half a mile wide, and you feel you ought to peer under her front wings to see if by chance a taxi has stopped there—under the impression that it is the Admiralty Arch. But when you have done all that and begun to drive her, you will forget everything except that here is a car which is unlike any other car and that you are extremely glad to be driving it.

It is unlike any other car—marvellously unlike. There is an air of profusion, of Restoration extravagance, of spaciousness, which you do not find in your two-litre car, however good. There is no economy. "Help yourself" seems to be the slogan on which the makers



A RECORD RUN FROM BRISBANE TO SYDNEY: MR. NORMAN SMITH IN HIS CHRYSLER CAR ENTHUSIASTICALLY GREETED ON ARRIVAL.

One of the most keenly contested records in Australia is that for the shortest time between Brisbane and Sydney, a distance of 643 miles. Fresh figures for this journey were put up no fewer than three times during last year, which closed with the honours going to "Wizard" Smith driving a Chrysler. Using the correct grade of Mobiloil for lubrication, Mr. Smith covered the distance in 16 hours 5 minutes, 1 hour 16 minutes less than Mr. A. H. Barnes, the previous holder of the record. His average speed was 40 m.p.h.



## Turn to Experts for the Truth

Subject Dodge Brothers Motor Cars to the most exacting analysis . . . consult experts . . . they *KNOW*. Hear their testimony.

**ELECTRICAL ENGINEERS**, for instance, will tell you that Dodge Brothers starter and electrical equipment throughout are exceptionally efficient and dependable.

**METALLURGISTS** will confirm the fact that in no other car built is so high a percentage of costly chrome vanadium steel employed.

**TANNERS** will tell you that Dodge Brothers, for their leather upholstery will accept only a distinctly superior grade of stock.

**UPHOLSTERERS** concede that you will rarely find velvet of equal quality and taste.

**MOTOR ENGINEERS** point to Dodge Brothers economical, dependable engine, developing higher power at lower engine speeds than most motor cars; to the bearings, bigger and better than necessary—to the proportion of drop forgings, greater than in any other car; to the rear axle, a mechanical masterpiece, and to numerous other examples of high engineering standard.

And remember, experts are concerned with the basic sources of motor car value that are not always apparent to the eye—sources of long life, economy and dependability, that make for real motoring pleasure, and satisfaction.

**DODGE BROTHERS (BRITAIN) LTD**  
FACTORY: PARK ROYAL, LONDON, N.W.10

# DODGE BROTHERS

## CARS



Adequate power for Safety,  
Comfort and Easy Driving

built it. You have far more power than you can use, and you are lured into wasting it sinfully and beautifully. You waste it by floods, simply for the transient but exquisite pleasure of overtaking half-a-dozen respectably fast cars, and, at the end of the line, of bringing yourself to an unobtrusive stop which nobody notices. That is the secret of the Charm of the Big Car—nobody notices the glorious things it is doing except yourself. It is a pity that big cars have to be big—or, if you like, that smaller ones can't behave like them.

There are not very many big cars left to-day—at all events, as we understand the expression on this side of the Atlantic. I do not know if they are rearing monsters in Detroit or Cleveland or South Bend, Ind., but so far as we are concerned the enormous cars can be counted on the fingers of one hand. I should call any car with an engine cubic content of over seven litres a very big car, and anything less than that, down to four litres, big. The biggest I ever drove had a content of close on ten litres. It was enormous fun, even though we took ten minutes longer to cover one of my stock trial courses than I had done the week before in a car of one-tenth the size. Your monster may reach eighty miles an hour, but while it is getting ready to do it, and slowing down after it, your cunning 10-h.p. child darts past.

The latest big car I have driven is the new eight-cylinder Isotta-Fraschini, one of Italy's luxury cars. Its engine is a "straight-eight," with a bore and stroke of 95 by 130, and a cubic content of 7372. If you own one you will have to pay an annual tax of £45, and in drawing the cheque you will know for certain that you have bought a really big one. It is, like nearly all Italian cars, a beautifully finished piece of machinery. The long cylinder-block (the eight of them are cast in one) is most impressive, even if you are accustomed to the type. Everything is accessibly arranged, and there is no need for the owner to get into difficulties in the matter of periodical adjustments and inspection. The valves are operated by push rods, and are fitted, as is now the fashion, with double springs. The particular type I tried was the "Semi-Sports," which is distinguished from its sister by having two separate induction-pipes, with vertical carburetters. Ignition is by Bosch dyneto, with an advance range of 45 degrees.

The centrally controlled gear-box has only three forward speeds, but I can truthfully say, for the first time in many years of car-testing, that three are

(Continued overleaf.)



# Dunhills

for

## the smartest liveries

cut in the latest Dunhill models, tailored by their own skilled staff, in the West End, from the new livery cloths specially manufactured for Dunhills.



One of Dunhills' specially designed uniforms of correct livery cut, admirably suited to drivers of the prevailing saloon cars. A design which not only assures the smart appearance so desirable in a chauffeur, but one in which the initial smartness remains throughout the long wear obtained from a Dunhills livery.

Tunic and trousers made to measure in Worsted Whipcord, **£11. 11. 0** and **£9. 19. 6**

Tunic and trousers in specially milled livery Serge, **£8. 8. 0**  
Waistcoat can be supplied, **21/-** extra.

Dunhills have available also livery suits for immediate wear, in Union Whipcord, **£6. 16. 6**

Patterns of Meltons, Refines, Boxcloths, etc., on application.

*Dunhills' unique system of self-measurement enables them to guarantee to out-of-town customers a perfect fit without trying on. Please write for Livery List No. B.10, patterns, and self-measure form, stating the colour of uniform desired.*

# Dunhills

Limited

2, CONDUIT STREET, REGENT STREET, W. 1  
359 - 361, EUSTON ROAD, LONDON, N.W. 1  
Also in GLASGOW at 72, ST. VINCENT STREET.



Our 11 H.P. engine actually develops over 25 B.H.P., while our 12/28 H.P. engine actually develops over 30 B.H.P.

It will be seen, therefore, that our engines compare more than favourably with engines of considerably larger capacity, and this is one of the many reasons for the continually increasing popularity of Clyno Cars.

This amazing efficiency of all Clyno Car engines means phenomenally low petrol and oil consumption, magnificent road performance under all conditions and ample power for every emergency.

## CLYNO

## CARS

PRICES FROM

**£160**

TO

**£250**

*All Models fitted with 4-wheel Brakes*

Rootes Ltd.,  
Devonshire  
House, Picca-  
dilly, W.1.

Lookers Ltd.,  
5-35, Hardman  
St., Deansgate,  
Manchester.

*CLYNO Agents  
are everywhere.*

Fill in this coupon and post to The Clyno Engineering Co. (1922) Ltd., Wolverhampton for Illustrated Catalogue and copy of "The Great Highway" post free.

CUT OUT THIS COUPON

Name .....

Address .....

*Illustrated London  
News*

The CLYNO ENGINEERING CO. (1922), Ltd.,  
WOLVERHAMPTON.



*Continued.]* enough. They ought to be, of course, with eight very large cylinders in support, but I do not know of one single six-cylinder car, of no matter what power



A 6-H.P. ROVER OF TWENTY-ONE YEARS AGO: A PHOTOGRAPH TAKEN IN 1906, WHICH PROVIDES AN INTERESTING COMPARISON WITH THAT OF THE MODERN CAR (ADJOINING).

The delights of motoring were not quite so pronounced in 1906, when this photograph was taken. Twenty-one years have seen a simply marvellous improvement in car-construction, and in those days such items as windscreen, hood-lamps, horn, and so on, were all regarded as unnecessary "frills," and listed as extras. The car is a 6-h.p. Rover. Incidentally it may be mentioned that the Rover Works celebrate their fiftieth anniversary this year. Before motor-cars they were already noted for cycles.

which would not be improved by having four speeds. So far has our boasted search for "flexibility" led us! The gear-ratios are high—3.25 to 1 on top, something

less than 6 to 1 on second, and a suitable first. The gap between top and second is just about right.

Considering carefully the various features in the behaviour of this large car, I should be inclined, but for one important point, to say that flexibility is its strong point, that it gets away quickly and smoothly from a crawl—as it certainly ought to do, with eight large cylinders. Unluckily (but perhaps it was an unlucky day), the twin diffuser carburettors behaved in anything but a satisfactory manner. They choked and they back-fired (I opined that a too "open" plug was at fault), and they exhibited flat spots at inconvenient moments. Still, the elastic pull of the engine when the carburettors were behaving properly undeniably impressed me. After twenty miles an hour had been reached you could do practically anything with that long slim engine. Its power is immense, and you never seem to get to the end of it. At sixty miles an hour you seem to be just about getting into your stride, and that without effort.

Westerham Hill was taken in very good form—top speed as far as the last bend, and then second, with a minimum speed of twenty-seven miles an hour. I was informed that the last time the hill had been climbed by this particular car the speed, on second gear, at the bend before the cross-roads, was seventy-three miles an hour. Also that the maximum speed on the Great West Road was 104 on top gear. At no time during my trial did these figures occur to me.

An outstanding feature of this big car is the four-wheel brake set. As a rule, I abominate comparisons, chiefly because they are nearly always based on unequal conditions, but for once in a way I feel safe in saying that I have never enjoyed slowing down or stopping a car better than I did the Isotta-Fraschini. The hand-operated set was very indifferent. This may have been due to lack of adjustment. The suspension is good.

It is really a delightful car to drive. The gear-change is easy, and the steering, at over twenty miles an hour, almost faultless. Round bends at low speeds it is too heavy. Road-holding is another excellent point, and, coupled with the quite superb brakes,

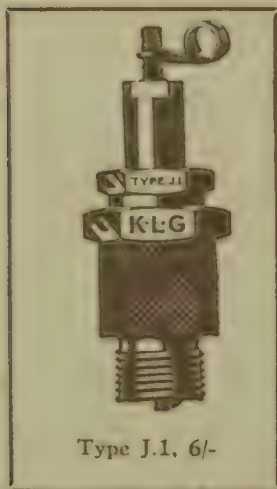
makes driving in difficult country a very pleasant business. Altogether a fine example of the Big Car. The standard chassis costs £1550; fitted with the special sort of engine I drove, £1650. JOHN PRIOLEAU.

That well-known concern, Associated Rubber Manufacturers, Ltd., of Harpenden, Herts, deserve all credit for putting before the public a scheme under which the motorist can get excellent value out of his worn tyres and at the same time save money when a new cover has to be purchased. Briefly, the idea is as follows: Let us suppose that a balloon cover, 730 by 130, is in need of retreading. This is sent to the Almagam Mills, and returns retreaded and guaranteed for 8000 miles, for the price of 35s. 9d. Subsequently, the owner has the option of purchasing a new cover from the same firm for the standard price, less 35s. 9d. He would, therefore, only pay £1 18s. 3d. for a cover of the size in question. Another alternative which is open to him is to buy his new cover at the standard price, and afterwards have a worn one of the same size retreaded free. The new "Ballonette" type is guaranteed for 10,000 miles.



THE 9-20-H.P. ROVER OF TO-DAY: A CAR WITH THE NEW "DUAL TONE" FINISH—A STRIKING CONTRAST TO ITS PROTOTYPE OF 1906 SEEN IN THE OTHER PHOTOGRAPH.

## The Makers' Choice



Type J.1, 6/-

Admittedly K.L.G.'s cost more than other plugs. If, therefore, you find them in your new car you may be sure that strenuous test and experience—not cost—was the deciding factor in the makers' choice of equipment.

It is important to fit the correct type of "K.L.G." All good garages have our Chart of recommendations, while in case of difficulty our Technical Department is always at your service.

"Fit and Forget"  
**K.L.G.**  
SPARKING PLUGS

THE ROBINHOOD ENGINEERING WORKS Ltd.,  
PUTNEY VALE, LONDON, S.W.15.

Phone: Putney 2132-3.

Sole Export Agents: Messrs. S. Smith & Sons (M.A.) Ltd., Cricklewood, N.W. 2.

## Rheumatism Yields To This Novel Spa Treatment



Doctors have endorsed Kutnow's Powder for 35 years.

AFTER the exceptionally wet Winter, rheumatism is now more prevalent than ever. Nearly £2,000,000 is being paid out annually in National Health Insurance for rheumatic cases, and 370,000 insured people are crippled from this complaint.

Rheumatism arises from the accumulation of Uric Acid poison in the blood, whose presence is attended by recurring pain and inflammation in different parts of the body, especially about the joints.

The natural mineral waters at Carlsbad are exceptionally suited for the dispelling of this rheumatism poison, and as Kutnow's Powder reproduces the identical purifying properties of these famous Springs, this preparation is ideal for such cases.

Kutnow's Powder cleanses the blood-stream, flushes the kidneys, corrects the liver, and tones up the entire system.

**KUTNOW'S POWDER**  
The Enemy of Uric Acid

All Chemists or S. KUTNOW & CO., Ltd., 204, Phoenix Street, London, N.W. 1



## Luxury— plus long wear

THE man who wants something really good at a reasonable price will find it easiest at Gorrings. These Pyjamas, for instance, are beautifully made from a most reliable Silk Taffeta, very soft and strong. They are cut on comfortable lines and can be absolutely relied upon to give long service without losing their colour.



### In Plain Colourings.

SILK TAFFETA PYJAMAS in plain Sky, Saxe, Yellow, Mauve or Pink. Per Suit **35/6**  
2 Suits for 70/-

### With Bold Block Stripes.

SILK TAFFETA PYJAMAS with bold block stripes in the following colourings:—Orange and White, Yellow and White, Blue and White, Mauve and White. Per Suit **30/-**  
2 Suits for 59/-

Men of Taste shop at  
**GORRINGES**

Buckingham Palace Road, S.W.1

FREDERICK GORRINGE LTD.

Two minutes from Victoria.

## Grey Hair

Inecto is the one hair re-colourative which fulfils the desires of the discriminating. The effect of Inecto on the hair is convincing. The colour, texture and tone produced by Inecto vie with Nature itself.

It has been the experience of the leading hairdressers that Inecto justifies that confidence reposed in it.

**INECTO**

SALONS:

15 North Audley St. 32 Dover Street  
LONDON, W.1 LONDON, W.1  
'Phone: Mayfair 3046 'Phone: Regent 7931



## An invigorating Turkish Bath in your own home

All the delights and benefits of hot-air, vapour medicated, and perfumed baths can now be enjoyed privately at home with assured safety and comfort. Nothing else is so effective in keeping the blood pure, preventing sickness, stopping colds, curing influenza, Rheumatism, etc.

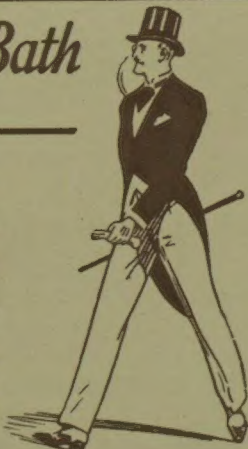
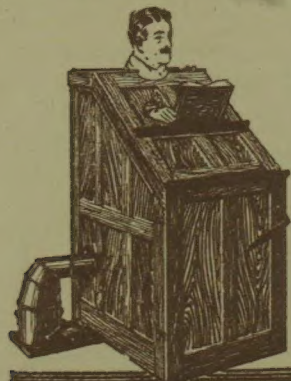
### AN IDEAL HEALTH-GIVING LUXURY

It eliminates the poisonous matters from the system, increases the flow of blood—the life current—freed from its impurities, clears the skin, recuperates and revitalises the body, quiets the nerves, rests the tired, and creates that delightful feeling of invigorated health and strength. It can be used in any room, and folds into a small, compact space.

WRITE FOR "BATH BOOK No. 7"

**FOOT'S**  
Bath Cabinet

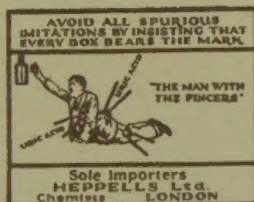
168, Great Portland Street, LONDON, W.1



# RHEUMATISM



## Here is your REMEDY



5/- and 12/-  
a bottle.

The large size  
contains 3 times  
the quantity  
of small  
size.

URODONAL—the definite remedy for Rheumatism discovered by the celebrated French Chemist, J. L. Chatelain, is a harmless efficient composition which entirely dissolves uric acid, and therefore removes the cause of all rheumatic troubles. It is prepared in the form of a granular effervescent salt, and acts in a gentle persistent manner, and may be taken regularly without causing the least injury to the system.

Keep URODONAL, a teaspoon and a tumbler handy, and you will keep RHEUMATISM at bay.

# URODONAL

Urodonal is obtainable at all Chemists and Stores, or of the  
Sole Concessionaires:

**Heppells**

164, PICCADILLY,  
LONDON - W.1,  
and Branches.

## GREEN'S

WORLD RENOWNED

# LAWN MOWERS

# ROLLERS

**Playing the Game.**

Green's Lawn Mowers make things smooth for those who play on lawns. The de Luxe Model of their famous "SILENS MESSOR" embodies the best of recent developments in mower construction. Its cutting cylinder has nine knives instead of eight. Simple adjustment suffices to guarantee superfine cut, and its self-aligning ball-bearings ensure least labour. These qualities make the "SILENS MESSOR" de Luxe essential where close cutting and easy running are needed.

Green's "SILENS MESSOR" de Luxe Mower is obtainable from all Ironmongers and Stores, in sizes 12 ins., 14 ins., 16 ins.

Write for List No. 81 free on request,  
**THOS. GREEN & SON Ltd., Smithfield Ironworks, LEEDS**

Established 1837

And New Surrey Works  
Southwark Street,  
LONDON, S.E.1.



THE "WORLD OF MUSIC."—Continued from Page 546.]

to cease. There are all sorts of rumours current as to new developments, and it is certain that sooner or later the B.B.C. must possess its own concert-hall and theatre, where the musical performances which it broadcasts can be given publicly at a cheaper rate of admission than any concert agent or private society could possibly manage to make pay. And there is great need for a reduction in the prices charged for concerts. It would be a great mistake to conclude that the comparatively small audiences at most concerts were a sign of public indifference to good music.

The fact is that the prices charged for concerts are far too high. This is partly due to the nature of the seating accommodation in the old-fashioned concert-halls of London. The Queen's Hall, which is the only good medium-sized concert hall in London, has an absurdly low seating capacity compared with, for example, most modern music-halls of the same area. The Palladium holds thousands more people than the Queen's Hall, although the ground area is probably smaller. Cheaper prices are an absolute necessity if music is to compete with the counter-attractions of the cinema. It is therefore good news that the well-known concert agents, Messrs. Lionel Powell and Holt, contemplate building a modern concert-hall that will hold a sufficiently large audience to make cheaper prices possible. There is plenty of room in the concert-giving business for men of enterprise, imagination, business ability, and sound artistic judgment.

But this does not affect the position of the B.B.C., and the necessity for the B.B.C. to make some provision for the giving of good concerts to replace those which the competition of broadcasting has killed. It was not the intention, and could not have been the intention, of the Government, when it gave a monopoly to the original B.B.C. of broadcasting,

to deal a serious blow at good music in this country. The B.B.C., which receives a large revenue from this monopoly, must set apart some of the income received for the maintenance of first-class concerts. If it does not, we shall see the number of these concerts steadily decline, and the number of serious musicians steadily decline, and the number of educated listeners steadily decline, until we shall wake up one day to realise that we have no longer good music nor good musicians nor an educated audience.

For even if the private enterprise of certain individuals procured the survival of a few concerts every season, of the highest class, this would not be sufficient to counterbalance the stream of cheap popular music that was being broadcast daily. It is essential to our musical culture that the B.B.C. should participate in the provision of the best music, played by the best musicians, and this can only be done through constant public performance, which public performances must be attended by the professional music critics, just as ordinary concerts are so attended at the present time.

The enormous influence for good exercised by the music critics of the daily and weekly Press in London is generally overlooked, but it is no exaggeration to assert that, were it not for this steady and disinterested stream of criticism directed upon the public performance of music, the standard of composition and of execution would fall appreciably. An excellent example of the need of this body of impartial judges was provided recently by the episode of the much-advertised Polish tenor, Jan Kiepura, whose extraordinary qualities the B.B.C. announced daily, for weeks before his first appearance at one of the "National" concerts at the Albert Hall. The public was led to expect a second Caruso, and, as the wireless public had never heard Caruso, it was quite likely that they would have accepted Mr.

Kiepura as Caruso the Second had it not been that the critics were almost unanimous in their opinion that, although Mr. Kiepura possessed a very fine voice, he had a very rudimentary knowledge and understanding of the art of singing.

With painstaking study, Mr. Kiepura may become a great artist, but he is certainly not a great artist at present, although he may be accepted as such by the ignorant multitude that has no knowledge of real singing and is knocked flat by a clear and powerful voice. There is no criticism of wireless music, and quite rightly so, for, as Mr. Ernest Newman has pointed out, it is quite impossible to criticise seriously the performances which reach one through the head-pieces of a crystal set, or the ordinary loud-speaker, since it is impossible to allow for the distortion and to know how much the performer is to blame for the defects of the performance.

But when the B.B.C. gives all its performances of serious music in a public concert-hall or theatre, then these performances can and should be attended by the musical critics, who will be able to criticise them as they do all other concerts. By this means the public will be educated and the standards upheld. It must also be remembered that artists cannot give of their best except under the stimulation of a living audience. It is impossible to imagine an opera being performed with its fullest effect in an empty studio. Furthermore, the actual recording is better in the presence of an audience, for the clothed human being is the best of all sound-absorbent materials, and lessens the echo and reverberation effects of the sound-waves more than anything else. From every point of view, therefore, it is of the utmost importance that the B.B.C. should foster the performance of good music in a public concert-hall.—W. J. TURNER.

Owing to pressure on our space we are compelled to hold over our Chess Column until our next issue.

**SWEET AS A ROSE**  
USE THE  
**OXYGEN DEODORANT**



Ban-O-Dor is in stick form, contained in a sliding adjustable metal holder specially suitable for the handbag. It soothes the skin, is invisible after application, and cannot injure the most delicate lingerie or gown. It is non-astringent, and wherever applied there can be no odour. Use Ban-O-Dor regularly at arm-pits or wherever the air is much confined. In no other way can you gain the same absolute protection from possible embarrassment.

Send p.c. for large free sample, post paid and in plain sealed wrapping, together with directions for many important uses of Ban-O-Dor. Research Laboratories (Dept. Bro3), 22, Euston Buildings, London, N.W.1

**BAN O DOR**

Price only 1/6 at Chemists & Hairdressers.

**Antexema**  
CURES EVERY SKIN ILLNESS

A cooling liquid cream for eczema, rashes, etc. Instant Relief 1/6 and 3/6 bottles. Supplied the world over. Estab. 1885.

*That's the point!*

of the **SILVER WONDER PEN**



Specially designed to secure smooth easy penmanship, it successfully eliminates all tendency to scratch, spurt or dig into the paper. Made of non-corrosive silver white metal—a truly delightful pen.

Try a 3d. box of 12.  
Of all Stationers or from  
**PERRY & CO., Ltd., 49 Old Bailey LONDON, E.C.4**

**PERRY TESTED PENS**



## THIS SUMMER SWEDEN

The mossy crags of a Cornish Bay, the pine woods of a Japanese print, the towers and gables of the middle ages. Gentle green-banked canals, noble streets and glorious architecture. Sweden!

The ancient and noble capital, Stockholm, where Lake Malar joins the Baltic. At twilight a city of Enchanted Lights. By daylight patterned with

waterways and wide streets. Saltsjöbaden with its green clad island restaurants, its boating, bathing, promenades. The Göta Canal from Gothenburg to Stockholm by luxurious white steam-yacht, sailing through the woods of Sweden. Lapland, the land of snow and midnight sun. Sweden! within two days sail of England!

Sweden is reached most comfortably by the Swedish Lloyd Steamers from London direct to Gothenburg or via the Continent in through carriages to and from Hamburg and Berlin. FREE illustrated booklets and full information from Swedish Travel Bureau 21K, Coventry Street, W. 1; The British and Northern Shipping Agency, 5, Lloyd's Avenue, E.C. 3; or from any branch of Thos. Cook & Son, Ltd.



## Protect your Complexion

by using LA-ROLA, and the most cutting winds will only bring a more becoming glow of colour to your cheeks.

BEETHAM'S  
**La-rola**

nourishes the delicate skin tissues, wards off wrinkles, and entirely prevents that hard, dry feeling which so often troubles the skin in winter time. For hands, neck, face, and arms, night and morning, LA-ROLA is unrivalled.

Gentlemen should use it before and after shaving.

From all Chemists and Stores, in bottles, 1/6

THE COMPLEXION will be greatly improved by using LA-ROLA TOILET POWDER, 2/6 per box, and a touch of LA-ROLA ROSE BLOOM, 1/- per box, which gives a perfectly natural tint to the cheeks. No one can tell they are artificial.

**M. BEETHAM & SON, CHELTENHAM SPA, ENGLAND.**

**MACDONALD'S**  
BRITISH CONSOLS  
CIGARETTES



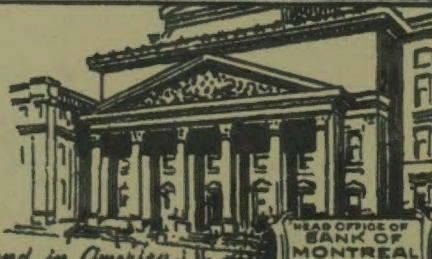
W.G. MACDONALD INC.  
MONTREAL, CANADA  
Established 1858.

**British Consols**  
Cigarettes

Prices, terms, etc., on application to:  
**WEST INDIA COMPANY, LIMITED**  
3 Cook Street, Liverpool, England

**COOPER & COMPANY'S STORES, LIMITED, Liverpool**

*Largest Independent Brand in America*



HEAD OFFICE OF  
**BANK OF MONTREAL**  
MONTREAL



*Walpoles*  
Special  
Spring  
**SALE**  
of their  
famous  
Household  
Linens

Commences  
**MONDAY,**  
MARCH 28th.  
and ends

**THURSDAY,**  
APRIL 14th.

**GUARANTEED**  
QUALITIES.  
GENUINE  
REDUCTIONS.  
OUR SALE  
CATALOGUE  
will be sent post  
free on request.

We Pay Carriage and  
C. O. D. Fees within  
the British Isles.

## Examples of Sale BARGAINS

### LINEN SHEETS.

No. L.N. 2. **FRENCH MAKE.**  
Hemstitched, but Unlaundered. A Thoroughly Reliable  
Quality. These Sheets, being slightly Underbleached,  
are most Durable.  
Ordinary Single Beds 2 × 3½ yards. **35/-** pair.  
Ordinary Double Beds 2½ × 3½ yards **45/-** "

### IRISH LINEN PILLOW CASES

No. I.L.N. 20 × 30 in. 22 × 32 in. 27 × 27 in.  
Plain .. **2/11** **3/9** **4/6** each.  
Hemstitched .. **5/6** **6/11** **7/6** each.

### EMBROIDERED IRISH LINEN BEDSPREADS

#### DISCONTINUED DESIGNS

in all sizes and qualities to be cleared at prices  
showing a saving of **33½ %**

Examples:— No. I.L.N. **NOW**  
For Single Beds .. Usually 35/- **23/9** each.  
For Large Single Beds .. 37/6 **25/6** "  
For Double Beds .. 45/- **30/-** "

### LINEN FACE TOWELS. PLAIN HUCKABACK.

No. L.N. 51. .. 24 × 36 in. 24 × 40 in.  
Strong Hemmed .. **19/6** **21/9** doz.  
" Hemstitched — **25/9** "

**WALPOLES'**  
**IRISH LINENS**

The finest the world produces

108-110, KENSINGTON HIGH ST., LONDON, W.8.  
175 & 176, SLOANE STREET, LONDON, S.W.1.  
89-90, NEW BOND STREET, LONDON, W.1.

**HENRY HEATH LTD**  
OVER ONE HUNDRED YEARS OF HAT MAKING



Men who are careful of  
their appearance hold  
Henry Heath Hats in  
high esteem for Com-  
fort and Distinction.



"THE YORK"

Of finest quality fur felt. Satin lined. Hand  
shaped and finished, in various styles of brim. Most  
popular for town wear.

Prices: 21/-, 26/-, 30/-

AGENTS THROUGHOUT THE KINGDOM

Write for Illustrated Catalogue, and  
name and address of nearest agent.

105-107-109, OXFORD ST. W.

## BURBERRY OVERCOATS

The man who wears a Burberry  
Overcoat is not only well-dressed,  
but certain of being dry and com-  
fortable whatever the weather.

Tailored from fine wool materials  
and proofed by Burberrys' special  
process, a Burberry Overcoat is

**Secure against Rain  
and Chilling Winds**

**Luxuriously Warm,  
yet Almost Weightless**

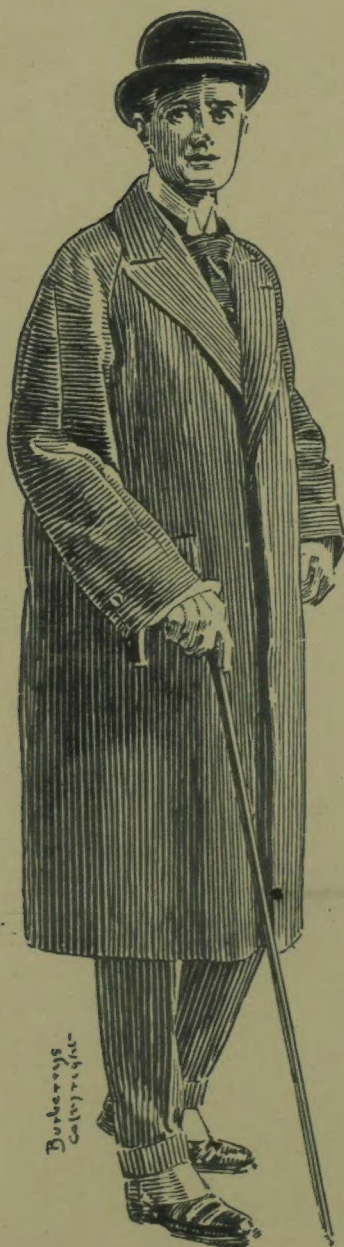
**Naturally Ventilating  
although Weatherproof**

No matter for what purpose an  
Overcoat is required, the coat that  
nearest approaches perfection—that  
supplies the double service of  
Overcoat and Weatherproof in one  
garment—can always be obtained  
at Burberrys, where there are

**Never Less than 10,000  
Coats to Choose from**

**BURBERRYS**

HAYMARKET LONDON S.W.1



Burberrys  
Catalogue

Catalogue and Patterns, Post Free.

Burberrys Ltd.

## HEALTH-COCKTAILS that Create Appetite and Stimulate Digestion

"Hercules" Tonic Apéritif contains the pheno-  
menal properties of Yerba-Maté, which has won the  
high opinion of leading doctors in all countries,  
because of its REMARKABLE STRENGTH-  
GIVING ATTRIBUTES . . . . The Gauchos of  
Argentina and Brazil frequently spend the whole of  
a long and arduous day rounding-up cattle with no  
more sustenance than a draught of Maté taken at 6 a.m.

### INTRIGUING FLAVOUR

"Hercules" combines the unique sustaining powers  
of Maté with the most delightful flavour. This superb  
wine of highly distinctive character confers real bene-  
fit on the entire nervous and digestive system, im-  
parting wholesome joie de vivre without reaction.

**"HERCULES" HEALTH-COCKTAILS  
ARE SERVED AT LEADING BARS.**

"Hercules" can be had plain, when so preferred, or  
as the chief and most fascinating ingredient in any  
cocktail compounded with your favourite spirit . . .  
"Hercules and Whisky," "Hercules and Gin," etc.



PRICE 6/- PER BOTTLE



One of the Argentine "Gauchos" is here seen  
taking his "Maté" (through a Bombilla from  
a gourd) preparatory to a strenuous day.

### TO TEST

**"HERCULES" TONIC APÉRITIF**  
send 6s. for a full-size bottle, carriage paid. We  
will despatch by return. Later supplies must be  
obtained of Wine Merchants in the ordinary way.

**E. & F. NEWALL, Ltd.,**

(Dept. I)

10, Philpot Lane, London, E.C.3. (Est. 1866.)

'Phone: Royal 5362.

Stocked by leading Stores and Wine Merchants  
throughout the country.

**Yorkshire  
Relish**

2,400 drops of perfect flavour  
—for 9d.





# SPRING IN SWITZERLAND

Many delightful, well-sheltered, sunny Resorts. All outdoor sports and attractions. Comfortable Hotels at reasonable terms and a cordial welcome assured. Full information, Illustrated Booklets and List of Hotels free from—

SWISS NATIONAL TOURIST OFFICE, ZURICH or LAUSANNE.

THE AGENCY OF THE SWISS FEDERAL RAILWAYS, Carlton House, 11b, Regent Street, Waterloo Place, London.

All Travel and Tourist Agencies throughout the World.

Before you decide where to spend your holidays you should read the highly interesting booklet—

**"INTERLAKEN,"**

"the Alpine Wonderland."

by W. LE QUEUX.

Bernese Oberland, **LAKE OF THUN** Switzerland. Delightful, well-sheltered, sunny resorts of THUN, HILTERFINGEN, OBERHOFEN, GUNTEN, SIGRISWIL, MERLIGEN, SPIEZ.

All out-door Sports and Attractions. Full information. Illustrated booklets and list of hotels free from Verkehrsverband Thunersee, Berne, and all local Information Bureaus.

## LUCERNE

The Ideal Spring and Summer Resort on its Lovely Lake.

CASINO—AMUSEMENTS—GOLF and other SPORTS—EXCURSIONS.

Inquiry Office: Lucerne.

## ZURICH

Switzerland's Metropolis on a lovely Lake at the gate of the Alps. Ideal Resort and starting point for travellers via the Gotthard to Italy.

GOLF.

## GENEVA

Ideal Town for a Stay.

Golf 18 Holes.

Information and Illustrated Booklets free from Inquiry Office.

## LAUSANNE-OUCHY

Lake of Geneva.

The Centre for Excursions in French Switzerland. Ideal Resort—Renowned Hotels.

ALL SPORTS.

## VEVEY

Lake of Geneva, Simplon Railway Line.

Centre for Excursions.

Particularly Recommendable Spring Resort.

August 1, 2, 4, 5, 8, 9, 1927, Fête des Vignerons (Winegrowers' Festival) 2,100 performers.

Seat accommodation for 14,200 persons.

## LUGANO

One of the most beautiful, sunniest and world-renowned Resorts of Southern Switzerland. Excellent climatic situation.

Centre for Excursions.

Theatre-Kursaal, Orchestra, Tennis, Golf.

Hotels of every rank

Prospectuses through the Official Inquiry Office.



The **"CARSTAIRS"** for every occasion

By Appointment

ABOLISHING all difficulties and discomfort in moving the invalid, whether upstairs or down, from one room to another, indoors or out, the "Carstairs" is invaluable in all sorts of ways and absolutely indispensable in every invalid's home.

It serves as bath-chair and carrying chair in one. Think of the saving this means! And all for the moderate price of £5 10s.

Write for a copy of Sectional Catalogue No. 4.N, which fully describes this wonderful chair, and see what "Carter Comfort" can mean for you!

125, 127, 129, GT. PORTLAND ST., LONDON, W.1.

Phone: Langham 1040

**Carters**  
INVALID FURNITURE

Telegram: "Bathchair, Weeds, London."



Of old, they cried—McCallum More!  
Now, their cry is—More McCallum!

## NICE THE PALACE HOTEL

PLACE MAGENTA.

Every Comfort—Near Sea and Casinos—Yet Moderate Terms.

100 Bathrooms. W. MEYER, Proprietor.

Wave and Curl WITH **Hindes Hair Wavers**  
YOUR Shingled Hair

GREY HAIRS APPEAR JUST HERE TOUCH THEM UP WITH **TATCHO-TONE** and they will instantly recover their natural shade. Medical Guaranty with each bottle. Chemists Prices 2/6 and 4/6, or direct Tatcho-Tone Co., 5, Great Queen Street London, W.C.2

Eat More Custard with stewed rhubarb **Foster Clark's**  
The Best and Creamiest

DELICIOUS FRENCH COFFEE.

**RED WHITE & BLUE**

For Breakfast & after Dinner.

In making, use LESS QUANTITY, it being much stronger than ORDINARY COFFEE.

## The Cancer Hospital

Founded 1851 (FREE) Research Institute built 1910

FULHAM ROAD, LONDON, S.W.3

The only Special Hospital in London for the Treatment of Cancer.

NO LETTERS

NO PAYMENTS.

Fully equipped and specially staffed for the better treatment and research into the causes of Cancer. A certain number of beds are provided for advanced cases, who are kept comfortable and free from pain.

Annual Subscriptions, Donations and Legacies are earnestly solicited.

Bankers—COUTTS & Co., 440, Strand, W.C.

J. Courtney Buchanan, Secretary

For your Sponge Sandwiches ALWAYS USE **GREEN'S SPONGE MIXTURE**  
The Best—Nothing Better

## FRANZENSBAD

CZECHO-SLOVAKIA.

The World's Foremost Mud Baths and Medicinal Springs for Heart Complaints and Women's Ailments. Strongest Glauber's Salt Springs. Surprising results obtained in healing Heart Diseases and Women's Complaints, Sterility, Gout, Rheumatism and Chronic Constipation. Season from 1st of May to 30th September. Apply for free medical pamphlets and prospectus to: The Kurverwaltung, FRANZENSBAD, C.S.R.

## Travellers Should Carry Cuticura

Daily use of the Soap and Ointment removes the dust and grime of travel, allays irritation, redness and roughness of the face and hands, and keeps the skin soft and clear under all conditions of exposure. Cuticura Talcum is fragrant, cooling and refreshing, an ideal toilet powder.

Soap 1s. Ointment 1s. 3d. and 2s. 6d. Talcum 1s. 3d. For sample each address: F. Newbery & Sons, Ltd., 33, Banner Street, London, E.C.1.

Cuticura Shaving Stick 1s. 3d.

